

## End the Info Drought!

An editorial by James Hyder

To all appearances, the LF industry is doing very well. Theater building and film production are booming, and films like *Everest* and *Fantasia/2000* have attracted unprecedented attention from the public, Hollywood, and Wall Street. So what's the problem?

The problem is that if you scratch this veneer of success, you find a different picture entirely. Many of the commercial chains that have signed up for LF theaters by the dozen are finding that the first few are not living up to their expectations. Only a handful of film projects do better than break even over four or five years. It turns out to be nearly impossible for a 3D film to turn a profit. And although **Imax** is doing well, its main competitors in the projector business are on shaky ground, to say the least.

I contend that the lack of reliable information is largely responsible for most of these problems, and others as well. It is my opinion that few of the players who have entered the LF business in the last decade have done so on the basis of entire-

(See **INFO** on page 10)

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## *Old Man and the Sea* Wins Oscar

### First LF Film to Garner Academy Award

On Sunday, March 26, *The Old Man and the Sea* won the Academy Award™ for Best Animated Short Film, becoming the first LF film ever to win the film industry's top prize. The award was presented, appropriately enough, by animated characters from *Toy Story 2* during the internationally televised ceremony and accepted by director and animator **Alexander Petrov**. Petrov, a Russian who speaks little English, gave a brief but emotional speech. It was his third Oscar® nomination and first win. His previous nominations were for the 35mm shorts *The Cow* and *The Mermaid*.

Petrov created *The Old Man and the Sea*, a 20-minute telling of Ernest Hemingway's classic story, by painting the film's 29,000 frames in oil paints on glass using his fingers. (Thanks to writer **Judy Rubin** for pointing out that it is therefore a digital production.) The animated segment is distributed with a live-action introductory documentary on the life of Hemingway, *Hemingway: A Portrait*.

The film is a joint project of Montreal's **Productions Pascal Blais**, **Panorama Film Studio** of Yaroslavl in Russia, and **Imagica Corporation**, **Dentsu Tec**, and **NHK Enterprises** 21 of Japan. It was produced by Pascal Blais' **Bernard Lajoie** and **Tatsuo**

**Shimamura** of Imagica Japan, and is distributed by **Ogden Entertainment**.

Following the ceremony, Lajoie said, "We're grateful that our film, which showcases Alexander Petrov's sensitively rendered animation, has been so well received by the Academy and the public."

*The Old Man and the Sea* is currently showing only at LF theaters in Montreal and Paris, but Ogden VP **Paul Fraser** tells

**MaxImage!** that the Oscar has sparked a great deal of new interest and led some uncommitted theaters to book it. A new promotional campaign touting the win is in the works.

Seven LF films have been nominated for Academy Awards in the Short Documentary or Documentary Feature categories, and one, last year's *More*, was nominated for Best Animated Short. Earlier this year, **L. Ron Schmidt** received a

Scientific and Engineering Award from the Academy for developing the Linear Loop projector, joining previous technical award winners **Imax Corporation**, **Don Iwerks**, and **Peter Parks**. And at least a dozen people active in LF production have won Oscars for their work in conventional films. (See *Shorts*, **MaxImage!** January 2000 and "LF and Oscar," **MaxImage!** March 1999.)



Director Alexander Petrov accepts the Oscar for *The Old Man and the Sea*.

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by Marty Shindler

**Electronic Cinema: Blasphemy or  
Reality? Part 2**

I asked the title question in my column exactly one year ago.

Today, with advances in digital technology, projection quality, and broadband distribution infrastructure, it is no longer a question of if we will see widespread electronic cinema, but *when* and *who will pay for it*. E-cinema (or d-cinema, for digital, take your choice) is a reality, albeit on a relatively small scale today.

The "blasphemy" issue is no longer a problem. Even the most die-hard film fans now seem to recognize that the technical hurdles to matching film's image quality will eventually be overcome. And according to reports in the trade press, the average movie customer is unable to differentiate between digital and traditional film projection.

The signs are clear:

- Last year, *Star Wars Episode 1: The Phantom Menace* played digitally on four screens in New Jersey and California, using two different projection systems.
- **Disney**, a leader in applying new technologies, has exhibited four of its recent releases digitally in a handful of US theaters (*Tarzan*, *Bicentennial Man*, *Toy Story 2*, and *Mission to Mars*, now in theaters).
- **Texas Instruments** recently announced that there are five digital systems using its Digital Light Processing (DLP) technology in Europe and one in Japan.
- When **Imax Corporation** purchased **Digital Projection International** for US\$27.2 million

# Shindler's Site

last year, \$17.2 million of the purchase price was for "goodwill." Imax's willingness to pay a premium for this intangible asset is evidence of its belief in the potential of e-cinema.

- An independent Digital Cinema Lab has been established by the **University of Southern California**, the **Motion Picture Association**, the **National Association of Theater Owners**, and the **International Theatre Equipment Association**. The lab will serve as an independent test bed for the various technologies needed to bring e-cinema into general use.
- The 2000 Academy Awards® broadcast used 29 e-cinema projectors, five from Barco and the rest from Digital Projection.

However, there are still financial obstacles in the way of e-cinema, and they may be tougher to crack than the technical problems. At issue is who will pay for the conversion of the 37,000 screens in North America and at least twice that number in the rest of the world. It has been suggested that the larger exhibition chains will resist converting existing auditoriums, but may add digital projection as they build new screens.

However few seem to be following that practice so far. According to news reports, many of the major chains are still struggling to cope with their overbuilding of screens in the past few years. As a result, expansion in the near future will probably be limited.

Obstacles remain to digital origination as well. Many industry observers regard George Lucas' intent to use a digital camera to shoot the next *Star Wars* film as a sign of the imminent demise of film for image capture.

I'm not so sure. Look carefully at how much digital production *Star*

*Wars Episode 1: The Phantom Menace* used. Few shots are large-scale live-action scenes. Most are bluescreen stage shots with digital enhancements, such as set extensions, virtual backgrounds, and digital compositing.

*Star Wars Episode 2*, which will use a 24fps digital camera that **Sony** and **Panavision** are jointly building for Lucas, will probably employ even more digital techniques. So do not expect this camera to be used in major live-action sequences that a traditional film camera could capture with greater quality.

Although the Lucas techniques may work well for films with large amounts of digitally created content, they do not yet spell the end of film as an origination medium for the vast majority of movies, mainstream or LF.

Finally, If you're going to the **National Association of Broadcasters** convention in Las Vegas this month, be sure to scout all the digital projection systems that are sure to be on display.

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## R CORRECTIONS

The item on the sale of the Trocadero IMAX in last month's Shorts section mistakenly said that the BFI IMAX theater in London is a 2D theater. It is 3D.

The In Production section of last month's issue gave several incorrect credits for *All Access*. The listing on page 12 of this issue is accurate.

# Climbing Up the Beanstalk

## A student makes an LF film

by Curtis Linton

Producing the first LF student film was the last thing on my mind when I left an educational video company in Utah to attend graduate film school at the University of Southern California two years ago. Now, however, my eight-minute 15/70 project, *Jack and the Beanstalk*, consumes me daily, as I deal with film stock that costs a dollar a foot, donated services and talent valued at hundreds of thousands of dollars, and a million dollars worth of equipment.

Arriving in Los Angeles in 1998, all I knew was that I wanted to make films, but I had no idea in what genre or in what capacity. Feeling confused at the end of my first semester, I went to see *Everest* for the third time. Gazing at the giant screen, the direction I should take suddenly hit me: I wanted to make giant-screen films! Although I had passionately adored these films since first seeing *To Fly!* years earlier, I had never before thought of actually making one.

I started my second semester with renewed vigor and a focus on LF. I was disappointed, however, to discover how little most of my professors and colleagues knew about the format. So I turned to the industry itself, and to my surprise, I was received with open arms. In this regard, LF stands in sharp contrast to most of Hollywood, where there is usually a glass wall between film students and the working industry. We are allowed to look, but not touch.

I made my first LF contacts through USC alums like **Ammiel Najar**. I joined the **Large Format Cinema Association** and volunteered to help with the 1999 conference. At the meeting I met such illustrious filmmakers as **Alec Lorimore**, **Reed Smoot**, **David Keighley**, and many others. I also learned about the debate raging between commercial and institu-

tional films.

It was here that the idea of shooting my final student project in LF was born. Why not cap my education by actually working in my preferred cinematic format? Toward the end of the conference, I timidly presented the idea of doing a short, narrative, live-action film to a few people, and was astounded at the positive response I received.

A few months later, I attended the **Giant Screen Theater Association** conference in New York as a sponsored student.



Storyboard panel for Jack and the Beanstalk.

Although I didn't even have a script, I received offers of donations for nearly a third of the services my project needed! **Tim Archer** volunteered to do the soundtrack; **David Keighley** said he'd make the answer print; **Imax** was open to contributing the use of a camera; **Kodak** offered assistance; and **Reed Smoot** said he was willing to be DP. I was in awe! This insane idea of making the first LF student film might actually become a reality!

Back at USC, faculty and students alike were amazed by the open and generous nature of this small segment of the film industry. Such willingness to accept someone new and actually help him launch his project was quite unheard of in Holly-

wood. Of course, this was only the beginning. A long path remained, but I was on my way.

The next step was to find the right story to put on the giant screen. The point taught most stridently at USC is that the story is king. Movies cannot be based simply on a concept or great visual idea but must tell an entertaining tale. To get anyone to take my project (and budget) seriously, I had to find a story that would work extremely well in LF and appeal strongly to families. I also kept in mind

**Greg MacGillivray's** advice that in narrative LF, a fantastical world would be more readily accepted by audiences than a realistic one.

After reading more than 70 short scripts and dozens of short stories, I finally stumbled upon a gem by a favorite writer from my childhood, **Roald Dahl**, author of *James and the Giant Peach* and *Charlie and the Chocolate Factory*. His twisted version of "Jack and the Beanstalk" in poem form was precisely what I wanted.

The response to the script I developed from Dahl's poem has been phenomenal. People both in and out of the film industry love it and see the giant and the magical beanstalk as a natural fit to the giant screen. Many have volunteered to work on the project, allowing me to assemble an amazingly talented production team. In addition to my skilled and committed peers at USC, art students from the Pasadena Art Center and technical theater students from Cal State Fullerton have enthusiastically joined the project. Film professors, including **Woody Omens**, former president of the American Society of Cinematographers, and actress and director **Joan Darling** are also helping out. They have put my team in touch with veteran Hollywood production designers, producers, and actors, including **Barbara**  
(See *BEANSTALK* on page 11)

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# THE BIZ

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## DEALS

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### Duro-Test goes out of business

**Duro-Test Corporation** of Bloomfield, NJ, the oldest supplier of Xenon projection lamps to the LF industry, has ceased all manufacturing operations, laid off all but a handful of its 450 employees, and filed for bankruptcy. The company's sudden closure in February took the LF world by surprise.

Founded in 1929, Duro-Test was an international supplier of fluorescent and incandescent lamps and fixtures for a wide variety of specialty applications. The Xenon division that produced projection lamps was a relatively small, though profitable, part of the organization. As recently as 1995 Duro-Test was the sole authorized supplier of lamps for IMAX projectors.

The first signs of trouble showed up late last year when a number of LF customers noticed that lamps they had ordered were not being shipped and that their telephone calls were not being returned. By February, rumors were flying, but no hard information was available. It became clear that the company was on its last legs only when representatives began calling LF customers to ask if they would still be interested in purchasing lamps if the Xenon manufacturing line was restarted. Despite a reportedly favorable response, this last-ditch effort to revive a profitable division of the business has since been dropped.

In mid-March *MaxImage!* was able to reach to a company spokesman, who confirmed the facts presented above. But to date the company has made no formal announcement to its customers or the public about the situation. As this issue went to press, the Duro-Test Web site remained intact, as if the company were still in business.

Industry observers say that the company had been struggling against competition from Asia in its core product lines of fluorescent fixtures, and that the smaller Duro-Test was less able to weather this challenge than giants General Electric and Phillips. The downfall was also blamed on mismanagement.

Duro-Test's departure leaves LF theaters

with only three suppliers for the largest Xenon lamps, **Ushio**, **ORC Lighting Products**, and **Osram Sylvania**. Ushio's 15 kW lamps are certified for IMAX 2D and 3D GT projectors; ORC's 15 kW lamps are certified for use in 2D IMAX projectors and are in the process of being certified for 3D; Osram makes a 7 kW lamp for use in IMAX SR projectors.

Ushio's **Robert Fujihara** tells *MaxImage!* that the closure of Duro-Test does not threaten the availability of 15 kW water-cooled lamps, the workhorse of the industry, as long as theaters don't begin to buy extras and hoard them.

### Technicolor acquires CFI

In February, **Technicolor**, the world's largest processor of 35mm motion picture film, paid US\$48 million in cash to acquire **Consolidated Film Industries**, the largest processor of 65mm and 70mm film. CFI, with \$78 million in annual revenues, was put up for sale by its former parent company **Apollo Partners** last summer (see *The Biz*, *MaxImage!* July 1999). Technicolor, with \$380 million in annual revenues, is a wholly owned subsidiary of UK-based **Carlton Communications, Plc.**

### Christie, Imax to make e-projectors

**Christie Systems, Inc.**, and **Imax Corp.** announced independently on March 6 that each would design and make electronic projectors using **Texas Instruments'** Digital Light Processing™ technology. These e-cinema systems are intended to replace 35mm projectors in conventional theaters. Neither company has predicted when its first production units would be available.

Both Christie and Imax are film projector manufacturers that have recently jump-started their entry into the digital cinema business by acquiring electronic projection companies. Imax bought UK-based **Digital Projection International** last September (see *The Biz*, *MaxImage!* October 1999) and the next month Christie purchased **Electrohome Projection Systems** (now **Christie Digital Systems**) of Ontario (see *The*

*Biz*, November 1999). Neither company has yet announced plans for systems that would replace 8/70 or 15/70 film projectors, which have up to ten times the image size of 35mm.

Digital Projection provided 24 of the 29 electronic projectors used to project all images on the set of the Academy Awards® telecast in March. (Barco, another licensee of the DLP technology, supplied the other five.)

Although an Imax spokesperson would not confirm this, the company's electronic projectors will presumably be marketed under the name of its DPI subsidiary, and will not be branded as IMAX® projectors.

### Ogden sells some divisions, not LF

In March **Ogden Corporation** sold several of the divisions in its entertainment wing, as it announced it would last fall (see *The Biz*, *MaxImage!* October 1999), but the LF film and theaters operation was not among them. That organization, headed by vice president **Paul Fraser**, distributes *The Old Man and the Sea* (see page 1), produced **Amazon**, and is part-owner of the **Arizona Mills IMAX Theatre** in Tempe, AZ. The company is reportedly seeking a buyer for the LF branch, and although a deal is rumored to be imminent, no details could be confirmed as we went to press.

The businesses Ogden divested itself of last month include its food and beverage concessions and venue management operations, which were sold to Philadelphia-based Aramark, and its water and theme parks, which were sold to Alfa Alfa Holdings, SA, of Greece.

In March Ogden also announced losses for the year ending Dec. 31, 1999, of US\$82 million of which all but \$25 million was related to one-time charges associated with the restructuring effort and the discontinued operations.

### DDD, nWave bring 3D to WWW

**Dynamic Digital Depth Inc.** and **nWave Pictures** have announced a deal to make nWave's 3D LF films available in

# THE BIZ

## DEALS

3D on the World Wide Web. *Encounter in the Third Dimension* and *Alien Adventure* will be reformatted for transmission over the Internet and 3D stereo viewing on computer screens.

Key to seeing the films in 3D is DDD's new DeepSee™ plug-in for QuickTime viewing software, which will be launched at Internet World 2000 in Los Angeles, April 5-7. The plug-in and nWave's content will be available at [www.ddd.com](http://www.ddd.com) after April 5. Free 3D glasses will be provided to those who register at the site. Electronic 3D eyeware will also be available for a fee.

A DDD press release quotes nWave CEO **Ben Stassen** as saying the software will give 3D filmmakers the ability to "advertise our latest...film with 3D trailers on the Internet and...sell 3D CD-ROMs and DVDs."

### Mummies film in the works

Café Productions, The Learning Channel, and Gravity Pictures are collaborating on *Secrets of the Mummies' Tombs*, an LF film that will "bring the mystery and magic of mummies to the giant screen," according to a press release. Producers are Café's **Peter Spry-Leverton**, Gravity's **Ara-bella Cecil**, and LF veteran **Scott Swof-ford**. **Bob Brier**, an international authority on mummies is a consultant to the film.

London-based Café Productions has produced several television series for The Learning Channel (a division of **Discovery Communications**) including the three-part *Unwrapped: World of Mummies*.

### Imax selects Davison, Intrator

Imax Corporation announced the selec-

tion of two executives to new positions in late March. **John Davison**, the company's COO and CFO was promoted to president of **Imax Ltd.** **Richard Intrator**, formerly with PaineWebber, was appointed to the new position of president of **Imax Enterprises** and executive vice president of Imax Ltd. (Imax Corp. is the publicly

traded holding company that owns Imax Ltd., maker and marketer of LF projection systems and films, and several other subsidiaries.)  
Davison joined Imax in 1987 as director of corporate development. Since then he has held the positions of vice president of finance, senior vice president of finance and administration, executive vice president of operations, and CFO. In 1999, Davison was made COO of the newly created Imax Ltd. As president of the division he will "help implement the strategic direction of the company," according to a press release. He continues to hold the COO and CFO roles for Imax Corp.



Davison

Intrator, who has 20 years experience as an investment and merchant banker, will be responsible for "developing new business initiatives" for the company's existing LF theater business and the digital projection subsidiary. While at PaineWebber, Intrator was director and group head for the media investment unit. Before that, he founded the Josara Companies, a merchant bank specializing in media ventures. He has also worked at Kidder, Peabody; the Lodestar Group; Coca Cola Entertainment (Columbia Pictures); and the American Broadcasting Companies. He holds an MBA from the Harvard Business School.

### Stults made Iwerks COO

Early in April, **Iwerks Entertainment** promoted senior vice president of operations **Don Stults** to chief operating officer, in which position he will report directly to chairman and interim CEO **Don Iwerks**. As COO Stults will supervise all business activities of the company, including sales, operations, film distribution, and touring.

Stults was president of **Pioneer Technology Corp.**, which he co-founded with **L. Ron Schmidt**, developer of the Linear

Loop® projector. Stults joined Iwerks when the company acquired Pioneer in 1997.

### Maher leaves VASC for OSC

**Kim Maher** became the new president and CEO of the **Orlando (FL) Science Center** in late December, replacing **Sandra Quinn**, who left the position last summer. Quinn had headed the center since its opening in 1988.

In 1981 Maher was executive director of the Discovery Center in Ft. Lauderdale, FL, in which role she developed and launched the new **Museum of Discovery and Science** in 1992. Three years later she moved to the executive director position at the **Virginia Air and Space Center**, in Hampton, VA, where she served until last December.

In her new job in Orlando, Maher will be responsible for improving the shaky financial condition of the science center, which has found it hard to compete with Walt Disney World and the myriad other tourist attractions in the area. OSC has a 300-seat Iwerks 15/70 Cine-Dome theater.

Maher tells *MaxImage!* that she was married to **Darryl Cavendish**, an engineer, in the Joshua Tree National Wilderness in California in the last week of February, and will now be known as **Kim Maher Cavendish**.

### Sherman is Christie Systems CEO

**Glenn Sherman** was appointed president and CEO of the newly created **Christie Systems Inc.**, parent company to film projector manufacturer **Christie, Inc.**, and its newly acquired digital projector subsidiary, **Christie Digital Systems, Inc.** (See item above.) Among his tasks in the new position will be preparing to take the company public "in the near future," according to a company press release.

Sherman holds a Ph.D. in Electrical Engineering from the University of Illinois, and led the development of the world's first small solid-state blue laser. He has 20 years of experience in leading high-

(See **BIZ** on page 10)

## PERSONNEL

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# Over 100 Attend Euromax Filmmakers' Symposium

**E**uromax, the European association of LF theaters, held its bi-annual Filmmakers' Symposium at **Futuroscope** in France, March 4-7. Over 100 people attended the meeting, which focused on the special challenges of producing and distributing LF films in Europe. The conference featured screenings (including the industry premiere of *Ultimate G's* and a rough cut of *Wild California*), panel discussions, and social events, all in the context of the French theme park of the moving image.

The panels dealt with current issues such as funding and marketing, and future challenges such as digital technology in LF production and exhibition. A discussion of short LF films closed the conference. Throughout the meeting the weather was brisk but sunny, making the half-mile (1-km) walk between the conference hotel and the park a refreshing jaunt.

## Saturday, March 4

The conference opened on Saturday, March 4, with open access for delegates to Futuroscope and its five IMAX-format theaters (including the world's only Magic Carpet and Solido theaters) as well as a multitude of other motion simulators and film presentations in other formats.

At a meeting of Euromax members (now 52, up 100% over two years ago) *Fantasia/2000* was a hot topic of discussion. The consensus was that, with a couple of exceptions, the film had not been as successful in most European theaters as it appeared to be in North America. Exhibitors felt that the amount of promotion for the film in Europe did not seem commensurate with the North American campaign.

The afternoon saw screenings of *Extreme* and the first industry screening of *Ultimate G's: Zac's Flying Dream*, a 3D drama produced by **Sky High Entertainment** of Quebec (see "Premiering This Month," *MaxImage!*, February 2000). Unfortunately, presentations in the IMAX 3D theater were marred by a faulty polarizer on one of the projector lenses, which created severe ghosting and spoiled the 3D effect of

some scenes. The park was unable to rectify this problem during the meeting.

Following a dinner at the park, some conferees attended an invitation-only screening in the 3D theater of footage from *CyberWorld*, Imax's next 3D release. The rest were able to see the premiere performance of Futuroscope's new outdoor water/laser/fireworks/multimedia show, featuring a lively character called the Y2K Bug. The show was very impressive, as was the crowd of several hundred French fans on hand at 10 p.m. on a chilly evening to see it.

## Sunday, March 5

A shipping snag kept **MacGillivray Freeman's** work in progress, *Wild California*, from arriving in time to be screened in its scheduled slot on Sunday morning, so Sony's *Cirque du Soleil - Journey of Man* was run in its place.

The screening was followed by presentations from the directors of two films in production - *Solarmax* and *The Human Body* - on the progress of their respective projects. **John Weiley** ran the same trailer for *Solarmax* he had shown at the **Giant Screen Theater Association** conference last fall and spoke of the exotic locations his crew had visited. Most of the film was shot using a 15/70 camera he and producer **Robert Eather** built themselves. (Because it was "born" in Australia, the camera was dubbed "Bruce," a reference to the Monty Python sketch in which all Australians are called Bruce.) Eather has captured footage of the aurora borealis (northern lights) with unprecedented clarity, thanks to a rare F/1.0 lens he has adapted to Bruce. Weiley expressed his gratitude to the **European Space Agency** for contributing to the film's US\$5 million production budget, adding that LF production has become a "tough environment" in which to try to make money.

The BBC's **Peter Georgi** showed a three-and-a-half-minute promo reel for *The Human Body* that had also been run at the fall GSTA meeting. He described the origins of the film in the eight-part television series of the same name that the BBC had

produced with **The Discovery Channel**. The film will use high-tech methods to photograph inside the body and CGI to present images such as the skeleton of a baby crawling across the floor.

## Panel Discussion:

### Film Development and Financing

**Valentine Kass**, *Valentine Associates*; **Steve Nam**, *BBC Large Format*; **Dominique Rigaud**, *Rigaud Production*; **Carl Samson**, *Sky High Entertainment*; **Phil Streather**, *Principal Large Format*.

Streather (producer of *Loch Lomond: Legend of the Loch*) outlined seven sources of financing for LF films - distribution advances, pre-leases, private investment, gap financing (i.e. bank loans), grants, tax breaks, and sponsorship - and gave examples and the pros and cons of each.

Kass pointed out that although the (US) **National Science Foundation** has been very generous in funding LF projects, contributing a total of over US\$22.6 million to 18 projects in the last decade, the money cannot be considered what has been called "free money." That's because, while the grants do not need to be repaid, the process of securing them is time-consuming and laborious. The foundation has rigid requirements and standards that require months of preparation to meet. (See Kass' article on the NSF, *MaxImage!* December 1999.)

The BBC's Nam likened film funding to a jigsaw puzzle. It has taken him more than 20 months to obtain and finalize funding for *The Human Body*. Although BBC television produced the original TV series, it was prohibited by its charter from providing more than seed money for the LF project (a non-broadcast venture). The production partners brought in the bulk of the money: the **Maryland Science Center** applied for and won a \$1.9 million NSF grant, and The Discovery Channel contributed about half of the budget. Distributor **nWave Pictures** will supply some of the GCI work needed.

Rigaud said that his recently re-released 1985 film *Water and Man* was the first LF

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# At Futuroscope in Poitiers, France, March 4 – 7

film to be made entirely outside North America. He added that although there is now a European lab that handles 70mm work (*Gulliver*), producing in Europe is still hard. Most 15/70 and 8/70 equipment has to be rented from North American firms. He also pointed out that potential investors in Europe are not as familiar with the LF world as Americans and Canadians are.

Samson opened his talk on the difficulties of financing *Ultimate G's* by asking, "Are there any bankers sitting here? No? Okay, because I hate them all!" By filming mostly in Quebec, he was able to take advantage of substantial Canadian national, regional, and provincial tax breaks and grants that totaled 35% of the budget. However, he complained that in trying to obtain additional funding from banks, every time he met their requirements, they added new ones. He ended up using his own money and advances from the three distributors he selected: nWave, which will cover North America, South America, and Australia; Sweden's *First E Production* in Europe; and Japan's *Sky East* in Asia. He said that having three distributors spreads the risk of the venture.

Questions from the floor opened up the topic of reporting of box office and other numbers, and the importance of reliable business data to raising money. Several people pointed out that bankers and other potential investors insist on seeing some form of documentation of the performance of LF films in the marketplace. nWave Distribution's **Mark Katz** said that that was why it was important for distributors to report grosses to the press. *XLargo's* **Christine Lemoine** countered that weekly reporting was not useful for the LF industry, which works at a slower pace than conventional films. (For more on this subject, see "End the Info Dourght!" on page 1.)

The discussion turned to *Fantasia/2000*, with several members of the audience and the panel asserting that the attention the film had drawn to the industry was good for everyone. Dissenting views were heard from **Derval Whelan** of

Sony Pictures Classics Large Format, who said although the film was basically good for business, there was a risk that theaters and others might expect other LF distributors to match the estimated \$17 million Disney had spent to market *Fantasia*. She suggested that that expenditure had served many purposes for the media giant, but that few if any future LF films will be promoted as lavishly. **Jim Marchbank**, of *Science North* in Sudbury, Ontario, pointed out that *F2K's* penetration among institutional theaters had been quite low, and said that the film was not performing up to expectations in his theater.

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**Video dailies [are okay] as long as there's two things you *don't* want to know:**

**Number 1, anything whatsoever about how your camera is operating in the field.**

**And secondly, anything whatsoever about your timing, your exposure, or anything to do with your negative.**

**That's all.**

**—Rick Gordon, RPG**

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*Panel Discussion:*

## **Production and Post Production**

*Olivier Brunet, Gulliver; Adam Chuck, CFI; Alexandra Ferguson, Principal Large Format; Rick Gordon, RPG Productions; David Keighley, DKP/70MM Inc.; Friedrich Kluetsch, Demax; Brad Ohlund, MacGillivray Freeman Films.*

Ferguson detailed the process of shooting the £2.5 million (US\$4 million) *Loch Lomond: Legend of the Loch* for the *Loch Lomond Shores* project, due to open in the spring of 2001. She showed a "making of" video and described how the crew had

accomplished "ghost" special effects with an inexpensive but effective optical device. The film will have its industry premiere at the **Large Format Cinema Association** conference in May.

Chuck reported that **Technicolor**, which now owns CFI (see *The Biz*, page 5), plans to expand the 70mm services offered at its London lab. The lab can currently process 65mm camera negative and make 70mm contact prints. In May it will also be able to make 35mm printdowns.

Gordon strongly recommended that filmmakers use 35mm printdowns for most dailies, reserving 70mm dailies for the most sensitive shots. But he's against using video dailies, saying, "Video dailies [are okay] as long as there's two things you don't want to know. Number 1, anything whatsoever about how your camera is operating in the field. And secondly, anything whatsoever about your timing, your exposure, or anything to do with your negative. That's all."

Keighley spoke of the dusting problems the industry has had for the last two years with the Kodak 2386 release stock, but said that the new Vision 4.0 release stock is vastly superior and hasn't exhibited the same problems. He traced the dusting problem to insufficient lubricant applied during the manufacturing process of the experimental stock. All prints of *Fantasia/2000* and *Dolphins* are on the new Vision stock.

Kluetsch announced that Demax, his newly formed company in Munich, rents out 15/70 cameras and other LF production equipment, and has a 15/70 editing table. The facility is located in the same building as the **Deutsches Museums's** IMAX theater, simplifying the process of screening edited material.

Ohlund pointed out that filmmakers who have come from "narrow gauge" formats occasionally fall back on their old instincts and forget the rules of LF framing and composition. He reminded cameramen of the importance of composing for dome screens.

Brunet, who five years ago founded  
(See **EUROMAX** on page 8)



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(from **EUROMAX** on page 7)

Gulliver, the first LF processing lab in Europe, recounted the company's history, recalling that at first it only processed positives. A year and a half ago the lab started developing negatives as well. **Andrew Oran** is now serving as Gulliver's post production supervisor. In May or June the company will be moving to a new facility in Paris.

The day closed with screenings of the new version of *Water and Man* and the rough cut of *Wild California*, followed by a cocktail reception at the conference hotel.

## Monday, March 6

Since the scheduled screening of *Cirque du Soleil* had been moved to the previous morning, participants were able to get an extra hour of sleep before the day's first

### Panel Discussion: Imaging Tools

Peter Georgi, *BBC Large Format Films*; **Steen Iversen**, *Sirius Films*; Andrew Oran, *Lynbrook Productions*; **Christina Schmidlin**, *Xaos Inc.*; John Weiley, *Heliograph Productions*; **Tim Wellspring**, *Principal Large Format*.

Moderator Oran ran through a list of the facilities that provide post services to the LF community and some of their capabilities. He said that film scanning is done at **Imagica USA** and the **Computer Film Company** in London. DKP will have the capability later this year. Film recording is done by the same three houses, as well as Denmark's *Sirius*, Gulliver, and *nWave*. Blow-ups from 8/70 to 15/70 are done only by Imagica today. Digital image manipulation typically costs between \$500 and \$2,000 per second, he said, and optical work is about half that.

Iversen spoke about the Colorcode 3D single-strip full-color anaglyph process his

company developed, and which is now being used for some bookings of *nWave's Encounter in the Third Dimension*.

Weiley spoke of the rapidly advancing pace of technology, recalling that in 1991 when he made *Antactica*, a 1-gigabyte hard disk (for the supercomputer center that was creating animation of weather patterns) cost \$18,000. Today a hard disk with more than ten times that capacity



Frédéric Nancel (left) of the *Dome IMAX Theatre* at La Défense in Paris and MacGillivray Freeman's Bob Harman.

costs a few hundred dollars.

Georgi described how he created an inexpensive animation of the development of a fetal hand for *The Human Body* by morphing between several still shots. He also pointed out that material that will fill only a portion of the LF screen can be shot in smaller (and less expensive) formats, without loss of quality.

Xaos' Schmidlin urged all filmmakers to get their effects house involved as early as possible, preferably in the script stage. She said that a good effects house can design effects for any budget if given enough time.

Oran asked the panel where LF is headed, particularly in relation to digital projection. Iversen predicted that as digital became more widespread, LF would be the

final application of film for capturing original images, but added that in ten years both origination and exhibition would be fully digital.

The topic turned to home video releases, which Weiley asserted were not profitable. Keighley disagreed, pointing out that MacGillivray Freeman had sold the video rights to *Everest* for \$1 million. Schmidlin and **Chris Reyna** (from the floor) suggested that LF filmmakers look for other ways of using their footage.

### Panel Discussion: Film Marketing and Distribution

**Staffan Forssell**, *First E Production*; **Bob Harman**, *MacGillivray Freeman Films*; Mark Katz, *nWave Distribution*; Christine Lemoine, *XLargo*; **Todd Mortensen**, *Destination Cinema*; **Neils de Jong Franken**, *Extreme Productions*.

Moderator Katz said he had asked each of the panelists to prepare answers to two questions: How is LF distribution in Europe different from distributing elsewhere? And how can distributors be competitive in the future? Harman replied that one of the obvious major issues in Europe is the many language versions that need to be prepared, and not just for film soundtracks, but for all promotional and ancillary materials.

MFF has begun providing non-English speaking theaters with digital files of teachers' guides into which theaters can drop translated text in place of the English original.

Lemoine added that versioning is not merely translating the script, but adapting it to local sensibilities and interests. Advertising may need to be different for each country, particularly on television. Mortensen added an example of this: in the UK, the tagline for an ad for *Grand Canyon* was "Mind the gap," a warning used in the London Underground, referring to the space between platform and train. The phrase was effective in Britain, but would have been meaningless to most Americans.

Forssell, who wears two hats - manager of the *Cosmonova* theater at the **Swedish**



Museum of Natural History and founder of LF distribution company First E – said that he looks forward to seeing more European production. In eight years of operation, Cosmonova (which sells 5% of all movie tickets sold in Sweden) has never run a European production; all were from North America.

De Jong Franken said that an advantage of distributing in Europe is that he is always dealing directly with the decision maker. He pointed out that the life cycle of LF films is shrinking: leases are shorter and bad films will find out sooner that they aren't going to make it.

A lively discussion with members of the audience followed, dealing with issues of pre-leases, sponsorship, distribution advances, and other topics.

#### **Panel Discussion:**

#### **Imagine the Future**

David Keighley, DKP/70MM Inc.; **Bernard Lajoie**, Productions Pascal Blais; James Marchbank, GSTA/Science North; Chris Reyna, Imagica, USA; **Alison Roden**, Euromax.

Roden opened the session by briefly painting a picture of LF in Europe today: LF has been on the continent for 20 years, and theater growth is more rapid than in North America. Twelve million Europeans attended LF films 1999, and three of the world's most popular LF theaters are in Europe. She then asked the panel their views of the future of LF.

Keighley predicted that digital dupes would ultimately replace contact printed interpositives and internegatives. He said that the arrival of digital projection in conventional cinemas will give LF theaters an opportunity to further differentiate themselves.

Lajoie said that the industry needs different kinds of films, and urged filmmakers to take the risk of creating these films. Reyna said that film is an "enduring technology" that will not disappear in our lifetimes. He also theorized that the tall aspect ratio of LF formats works against drama and storytelling, suggesting that dramatic films released as letterboxed LF prints might succeed where earlier LF dramas have failed.

Marchbank expressed his concern, and

# euromax

that of the members of the GSTA, about the growing split between commercial and institutional theaters and production. Although he has heard that many commercial LF theaters are not profitable, museums still worry that there may not be enough production of films that meet their mission and produce the revenue they depend on their theaters to generate.

The day closed with a screening of Imax's *Siegfried & Roy: The Magic Box* in the 3D theater.

#### **Tuesday, March 7**

The final short day of the meeting was devoted to shorts. Six were screened in the Omnimax theater – *La Patrouille de France*, *More*, *East End*, *Klassiker*, *Master Positive*, and a trailer for *Fantasia/2000* – followed by *The Old Man and the Sea*.

#### **Panel Discussion:**

#### **Shorts – A Way into LF?**

Bob Harman, MacGillivray Freeman Films; Christine Lemoine, XLargo; Todd Mortensen, Destination Cinema; **Eric Magnan**, director; **Frédéric Nancel**, Dome IMAX at La Défense, Paris; **Catherine Shaw**, The Entertainment Team.

A lively discussion on short LF films closed the conference. Magnan, director of *La Patrouille de France*, featuring the French jet aerobatic team, said that some topics are suited to short films – most people couldn't take 40 minutes of high-performance flying.

Mortensen added that shorts can fill out a bill with a short feature. He is promoting a package consisting of the 6-minute *La Patrouille de France* (a.k.a. *Maximum Velocity*) together with *To Be an Astronaut* (20 minutes). Destination Cinema also distributes the animated *Flower Planet* (9 minutes) and *Sacred Site* (7 minutes). Mortensen said that commercial operators often rent out their LF house for daytime business meetings and that shorts can be

promoted as "show openers" to give a taste of LF at meetings that don't have time for a 40-minute feature.

Harman said that although MFF had agreed to distribute *More*, there were still questions about how LF shorts can be promoted, paid for, and scheduled. He advised filmmakers thinking about making a short to go ahead if they have the passion and the money, but not to expect to earn the money back from exhibition.

Nancel said that *Top Chrono*, a short on Formula 1 racing made in 1992 for the theater at La Défense (which shares a building with an automobile museum), has been very popular. Lemoine described the results of a survey she had conducted of a number of LF theaters on the subject of shorts. (An article by Lemoine on that survey will be published in a future issue of *MaxImage!*)

From the floor, Phil Streather recounted that the original plan for *Bugs*, a 3D feature Principal Large Format is developing, was that it would be a short, and offered to theaters for their unlimited use for a flat fee of about \$60,000 that included the cost of the print. He said that many theaters were interested and that it would have taken only 15 or 20 theaters to break even.

Another questioner in the audience asked if a compilation of shorts could be sold as a feature. Lemoine and Chris Reyna said they thought so, Reyna pointing out that Imax's coming computer animated feature, *CyberWorld* is a compilation of independently produced segments. Reyna added that LFCA, of which he is president, provides support for short LF films, and receives more applications than it can fund. (See also Curtis Linton's article about his student LF film project on page 3.)

At the final lunch of the symposium, Euromax staffers **Janet Wilson** and **Keilly McIntyre** were lauded by Euromax president Alison Roden for their planning and organization of the meeting.

(from **INFO** on page 1)

ly adequate information. In part this has been because whole new segments have opened up – such as 3D theaters in multiplexes – segments for which little precedent existed. Likewise, new and untested genres of LF film have been spawned recently, some of which have succeeded, while others have not.

Of course, risk is inherent to any new venture, but those who have recently started building theaters or making films might have had more solid ground beneath their feet if the LF industry were as organized in its financial reporting as our counterparts in Hollywood have been for nearly a century. Although more films than ever are providing their weekly box office grosses to film trade publications (including *MaxImage!*), it has become clear that this practice is far from ideal.

In many respects, forcing LF films to follow the reporting norms of conventional movies is like jamming a square peg into a round hole. Our release patterns and business cycles are slower than Hollywood's, making weekly (to say nothing of *twice weekly*) reporting unnecessarily frenetic; LF theaters are not accustomed to providing this information and, seeing little direct benefit to themselves, are not always enthusiastic about doing so promptly; and perhaps most importantly, the concept of "gross box office" is not natural to our business.

This last fact stems from at least two important differences between LF and Hollywood: low lease rates and combination tickets. For historical reasons, LF theaters keep a much larger share of their receipts than do conventional exhibitors. Therefore, even if all things were equal,

the "gross" would be a less accurate indicator of a film's return to the producer. And all things aren't equal because of museum theaters (today about half of all LF theaters) and their complex pricing structures.

Although there are as many pricing plans as there are museums, in most cases a visitor seeing only the museum or only an LF film will pay the same price, say US\$5.00. But a ticket for both will cost only slightly more, perhaps \$7.00. So what's the "gross" on the combo ticket? \$7.00? \$5.00? \$3.50? \$2.00? Who knows? And neither the theater nor the distributor care, because the lease contract probably specifies payment per head, not by percentage.

When it's time for the distributor to report "grosses" to the trades, he will take the head count and multiply it by some dollar figure – usually in the vicinity of \$5.00, although there's no standard – to arrive at the "gross." And since each distributor uses a different multiplier, it is obvious that the weekly box office numbers for LF films are far less meaningful than their precision would suggest. (And it takes little imagination to see how easily one could "cook the books," although I would *never* suggest that *anyone* in the LF industry would stoop to this.)

I am therefore proposing a new reporting system for LF films as an expansion of the *MaxImage!* Index that we began in February. I will ask distributors to provide the following data for each of their films on a monthly basis:

- Number of months in release.
- Number of screens this month.
- Number of performances this month (all screens).
- Total attendance this month (all

screens).

- Total bookings to date.
- Cumulative number of performances.
- Cumulative attendance.

The reports will be due on the 25th of each month for the preceding month, with the results published in the following month's issue. This schedule should pose little difficulty for most distributors and theaters, since they are already collecting this information on a monthly cycle for the purpose of royalty payments.

I believe this plan will be simpler for all parties to administer, and its results more informative and useful, than the current weekly reporting of grosses. (I am, of course, open to any suggestions on ways to make the process easier or more useful.)

By proposing this new system, I am not suggesting that distributors stop reporting their films' weekly grosses. Once the limitations of those figures are understood, they can serve a purpose. And I believe it helps our industry to be seen alongside the latest Hollywood releases.

Nor is reporting an either/or proposition. Distributors are encouraged to submit monthly reports on *all* their films, including those they report on weekly. The *MaxImage!* Index is big enough for all of them.

I urge all LF distributors to begin monthly reporting as soon as possible. Already several distributors have agreed to participate, and a couple have even begun providing their data. I am confident that, sooner rather than later, all LF distributors will find it in their interest to join in.

It's time for the LF industry to get serious and lift the counterproductive veil of secrecy under which we have been living. Only then will we build a truly robust

(from **BIZ** on page 5)

tech companies, taking Laser Power Corporation to an IPO in 1998. Sherman will work from Christie's Cypress, CA, headquarters.

### **Rabley hired by White Oak**

Marblehead, MA-based consulting firm **White Oak Associates** has hired **Jennifer Patton Rabley** to the new position of museum planning associate and director of

communications. Her responsibilities will include researching and writing for existing projects, and maintaining communications with clients and colleagues.

Rabley's background is in museum education and programs. She was curator of education at the Lowe Art Museum in Coral Gables, FL, and at the Art Museum at Florida International University in Miami. She holds a master's degree in museum education from George Washington

University in Washington, DC.

### **Departures**

**Ray Lord**, formerly director of marketing and communication at **Science World British Columbia** in Vancouver, was laid off in late February as part of a reorganization. He has also resigned his position on the board of the **Giant Screen Theater Association**. Lord tells *MaxImage!* that the

(See **BIZ** on next page)

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(from **BIZ** on previous page)

LF functions were his favorite part of the job, and that once he has worked out his next career steps, he may be in touch with LF colleagues for information and advice. The new theater contact at Science World is **Grant Slinn**, director of exhibits and engineering, who came to Vancouver from the **Arizona Science Center** early in the year. Lord can be reached at Ray\_Lord@telus.net

Operations manager **Ron Wagaman** is leaving Imax subsidiary **DKP/70MM Inc.**

at the end of April, and is seeking another management position in the LF industry. Wagaman's 25 years of experience include opening and managing the IMAX theater at the **National Air and Space Museum** in Washington, DC, for more than 13 years, after which he served as NASM's assistant director of museum operations for seven years. He joined DKP in late 1996. Wagaman can be reached at rwagaman@mediaone.net.

Last October, **Joe Donnelly** left **Science City** at **Union Station** in Kansas City,

MO, where he was director of marketing, to join the Kansas City Convention and Visitors Bureau. His functions are being performed by **Jan Cichello**.

Film distribution coordinator **Josée Miron** has left **Ogden Entertainment** in Montreal to take a position at PR firm Fleishman-Hillard.

Sales reps **Ernest Tracy** and **Philip Groce** have left projector maker **MegaSystems**.

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(from **BEANSTALK** on page 3)

**Bossen**, the Emmy-nominated star of *Hill Street Blues*, who will play Jack's mother.

The technical and artistic challenges of this project have so far required me to focus more on producing than directing. The support of the industry continues to be essential to securing the services and raising the funds needed for the production. The LFCA Education Committee is currently reviewing the project for potential sponsorship and LFCA president **Chris Reyna** has consistently been an unequalled supporter.

With many other organizations considering contributions, the project has received in-kind donations of nearly all the materiel and services needed. The challenge that remains is to raise enough cash to cover the out-of-pocket expenses. With

most of the approximately US\$150,000 of contributed services and products committed, we still need to raise about \$100,000 in cash. **Destination Cinema's Todd Mortensen** and **Cinemark's Terrell Falk** have helped me develop a business plan to land a corporate sponsor. Other prospects look good as well: I am pitching the project to a major studio. But I would, of course, welcome additional contributions in any amount from any source. All cash and in-kind donations are tax-deductible.

But time is of the essence. I need to complete the funding in time to shoot this summer, within the windows of availability of my volunteer crew and the equipment. With luck, we should be able to shoot and edit the film in time to screen it at the GSTA conference in Frankfurt in September.

*Jack and the Beanstalk* will succeed because of the many people who support the project. It has been a thrilling journey so far, and I have constantly been impressed with the kindness, generosity, and openness of the LF community. I look forward to continuing to work in this medium.

Ours is an exciting industry and its prospects are unbounded. As someone who has arrived fresh in the industry, I hope that newcomers and old hands will continue to intermingle and challenge one another, and together will advance the potential of the LF medium.

Curtis Linton is a graduate film student at the University of Southern California. Copies of the proposal, script, and budget of *Jack and the Beanstalk* are available to potential sponsors and supporters of the film by e-mailing him at [curtisli@usc.edu](mailto:curtisli@usc.edu) or calling 213-382-0451.

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(from **SHORTS** on page 24)

cated through the annual budget process.

Somehow, the letter with the veto was lost, and at the end of the fiscal year, the governor had signed the original bill, but not the veto. In January, Chabot received the million-dollar check. Although embarrassed, the governor's office determined that it was politically simpler to leave the matter alone.

According to Chabot board president **Robert Brauer**, the center's building fund still needs about \$14 million, money he hopes raise with the governor's help.

### ShoWest awards to Altman, Walsh

Imax Ltd.'s **Michael Altman** and **Danielle Walsh** of **Warner Village Cinemas** won ShoWest Showmanship awards at the

ShoWest 2000 convention in Las Vegas last month. The awards are sponsored by *The Hollywood Reporter* and recognize achievements by motion picture exhibitors at the industry's largest annual meeting.

Altman was honored for planning the grand opening of the **Esquire IMAX Theater** in Sacramento, CA. Walsh received the award in the Small Circuit category for her work with the UK-based chain, which opened an Iwerks 8/70 theater in Cheshire Oaks, near Liverpool, in January.

### Workers hurt at Providence IMAX

According to an Associated Press story, in late March three workers were injured – one seriously – in a construction accident at the unfinished **Feinstein IMAX Theatre** in Providence, RI, when the scaffold-

ing they were standing on collapsed. The most seriously hurt man was listed in critical condition the day after the accident; the other two were in satisfactory condition.

The Providence theater is an Imax owned-and-operated screen that is set to open in June.

### Think Big moves offices

Spanish production company **Think Big Productions** moved its offices in March. The new address is:

Think Big Productions, S.L.  
Aribau, 226 Baixos Interior  
08006 Barcelona, Spain  
Tel: +34-93-241-1446  
Fax: +34-93-241-1447



\* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### **Michael Jordan To The Max**

Giant Screen Sports/James D. Stern Productions/NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Jim Stern; executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winik. Release: May.

— Editing was completed in December.

— World Premiere in Chicago, May 4, 2000, theater(s) to be determined.

### **Adventures in Wild California** (formerly *Wild California*)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, Greg MacGillivray, Jack Tankard, B.J. Worth, Joe Jennings; writer: Mark Krenzien; producers: Greg MacGillivray, Alec Lorimore, Mark Krenzien; executive producer: K2 Communications. Release: May (California), June (world).

— Principal photography is complete.

— Editing continues in Laguna Beach.

— World premiere in Los Angeles and San Francisco on May 11.

### **Ocean Oasis**

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May.

— After testing rough cut with advisory committee and school groups, editing was finished in February.

— April: Recording score with Prague Philharmonic; mixing sound at Skywalker Sound.

### **Solarmax**

JAVA Films/Heliograph Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director,

producer, writer: John Weiley; cinematographers: Tristan Limani, Peter Coleman, Peter Hannan, Tom Cowan, Paul Ree; editor: Nicholas Holmes; composer: Nigel Westlake; co-producer: Robert Eather; executive producer: John Wickstrom, Museum of Science and Industry, Chicago. Release: June.

— Picture is locked.

— Sound editing and mixing are in progress in Australia.

### **Rheged: The Lost Kingdom**

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: summer.

— World premiere: Rheged, UK, Summer 2000.

### **CyberWorld** (wt)

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: fall.

— All contributed segments are on film.

— Preliminary animation of original material nearly complete, and rendering has begun.

— 60% of SANDDE animation is done.

### **Great North** (formerly *Symbol of the North*)

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard; executive producer: André Picard. Release: fall.

— Picture is locked.

— April: Negative is being cut at Imagica Japan; sound mixing is in progress at Covitech studios in Montreal.

— Will have industry premiere at LFCA conference in May.

### **Haunted Castle**

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Hug-gins; executive producer: Ben Stassen. 3D. Release: fall.

— 70% of animation is complete.

— Digital filmouts are about half done.

— April: Shooting a live concert of European band Arid in 3D.

### **Virtual Actors featuring The Boxer**

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: fall.

— 70% of computer animation is complete, and animation continues at TFX in Montreal.

— Film recording and LF test screenings have begun.

### **Mountain Magic**

Willy Bogner Filmproduktion; distributor: MacGillivray Freeman Films; director: Willy Bogner. Release: October.

— May: Filming in Utah, California, Nevada, Alaska, Colorado, and the Himalayas.

### **The Enchanted Billabong**

Imagine If; distributor: tba; director, producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: December.

— The film is fully scored and all dialogue has been recorded.

— 3D rendering has begun.

### **Lost Worlds: Life in the Balance** (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writer: Sugith Varughese; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: December.

— January-February: Shot at Angel Falls and the Devil's Canyon in Venezuela.

— April - May: Returning to high plateaus of Venezuela.

— Future locations: Guatemala, Panama, New York City, Catskill mountains, California.

### **The Majestic White Horses** (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

— February: Filmed Lippizan stallions at the



David Douglas (and four other LF cinematographers) filmed Carlos Santana and other performers for All Access in Los Angeles in February.

AA  
Endurance  
Golf

JIA  
C  
Vulcania

Bears  
HB

LLLL  
OM

I-52

CQ

Yosemite

SFI  
Tigers

ND

GT  
SS3D

- Spanish Riding School in Vienna.
- April – May: Filming in Arabia and Morocco.

### The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. **Release: early 2001.**  
— June – July: Filming in Italy and England.  
— Future locations include Brazil and Japan.

### All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; co-producer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. **Release: February 2001.**  
— February: filmed Kid Rock, Moby, George Clinton and Mary J. Blige, B.B. King and Trey Anastasio, and Carlos Santana and Rob Thomas at the Grand Olympic Auditorium in Los Angeles.  
— April: Filming Sting and Sheryl Crow, location to be determined.

### The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: tba; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. **Release: February 2001.**  
— March: Shot miniatures and other pickups with Iwerks 15/70 camera in Utah.  
— April: Filming noted climber Reinhold Messner and two other climbers on South Georgia Island.

### Golf Around the World (wt)

JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. **Release: February 2001.**

### Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemain; producer: Dominique Rigaud. **Released in 8/70, 20 min. Release: early 2001.**  
— One more sequence to be filmed. Waiting for a cooperative volcano.  
— Editing has begun.

### Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Jud-

son. **Release: March 2001.**  
— May: Additional shooting at a location to be determined.

### Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahti; production manager: Natalie Masse; co-production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. **Release: April 2001.**  
— March: Filmed bear cubs in Montana.  
— May: Polar bears in Resolute Bay, NWT, Canada. Black bears in Montana and Minnesota.  
— June – August: Grizzlies in Alaska.

### The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: Andre Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). **Release: spring 2001.**  
— January – February: Effects shooting in the UK.  
— Additional filming in UK, Europe, and North America through first half of year.

### Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. **Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.**  
— The film is complete, and will open with the Loch Lomond visitor center in spring 2001.  
— Will be screened at LFCA conference in May.

### Ocean Men

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. **Release: spring 2001.**  
— April: Shooting in a studio in Munich.  
— May: Sardinia.  
— June – July: Caribbean  
— Fall: Post production begins.

### Secrets of the I-52

Kieth Merrill Productions; distributor: tba; director: Kieth Merrill; cinematographer: Jeff Simon. **Release: summer 2001.**  
— Script is complete.  
— Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in late summer.

### Cyberquest

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. **Cast: Tom Hanks. Chromadepth 3D. Release: 2001.**  
— Project is temporarily on hold.

### Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. **Release: 2001.**

### The Search for Infinity

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke. **Release: September 2001.**  
— July 2000 – January 2001: Live-action shooting.

### Tigers: The Glory of India\*

An intimate portrait of the secret lives of tigers, revealing that they are both fearsome and fragile. Follow the famed Anglo-Indian hunter and naturalist Jim Corbett and meet Bacchi, a young tigress, and her cubs.  
National Wildlife Federation/Primesco; distributor: Primesco; producer: Goulam Amarsy; executive producer: Chris Palmer. **Release: September 2001.**  
— April: Filming tigers in India's Bandhavgarh National Park.

### Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; producer: Paul Novros. **Release: fall 2001.**  
— Have filmed various earthquakes and volcanoes for the last decade.  
— Will capture other disasters as they occur.

### Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. **3D. Release: late 2001.**  
— Animation has begun.

### Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. **3D. Release: late 2001.**  
— The 30-perf 3D cabin camera will be carried on a Space Shuttle flight this spring, and will remain on the Space Station for two years.  
— Will film Shuttle activity with 3D cargo bay camera in September.  
— Filming inside the Space Station will begin in November.

## THE MAXIMAGE! INDEX

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Weekly Variety* is also included.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
02/24/2000	MOE	342,994	37	29,487,159	215,634	24,343,222	53,930,384	82	22	14	36
	Everest	149,973	46	74,959,820		27,255,250	102,215,070	102	19		
	Galapago	135,530	48	1,570,083	38,618	997,466	2,567,549	18	5	4	9
	IOTS	119,413	51	6,042,458	83,312	2,375,034	8,417,492	44	7		
	Trex	67,674	57	27,723,830	192,716	12,961,761	40,685,591	79	8	16	24
	AEK	62,016		11,565,909	14,161	5,662,876	17,228,785	95	6	5	11
	Extreme	52,367		7,203,386	74,995	9,090,640	16,294,026	48	6	14	20
	Wolves	51,987					3,589,862	51			
	S&R	37,308		2,413,067	46,855	1,428,443	3,841,510	21	3	6	9
	E3D	20,116		4,358,605	45,336	6,445,898	10,804,503	46	3	7	10
	Wildfire	14,895					2,253,522	38			
	Sydney				3,601	395,533	395,533	27		1	1
2/25/2000	Fantasia	3,124,485	15	25,583,903	817,139	7,380,420	32,964,323	8	54	21	75
3/2/2000	MOE	368,926	28	29,856,085	211,132	24,554,354	54,410,439	83	22	14	36
	Galapago	139,477	44	1,716,936	70,236	1,067,702	2,784,639	19	5	5	10
	Everest	129,843	47	75,030,023		27,276,458	102,366,481	103	19		
	IOTS	116,157	46	6,173,109	71,147	2,446,181	8,619,290	45	6	4	10
	Trex	91,212	51	27,825,178	141,058	13,102,819	40,927,997	80	9	16	25
	AEK	86,178	52	11,666,848	7,189	5,670,064	17,336,912	96	7	5	12
	Wolves	57,996					3,647,858	52			
	Extreme	48,090		7,251,477	78,535	9,169,176	16,420,653	49	6	14	20
	S&R	34,499		2,448,112	28,772	1,457,215	3,905,326	22	3	6	9
	E3D	20,332		4,378,937	43,509	6,489,407	10,868,344	47	3	7	10
	Wildfire	15,700					2,269,222	39			
3/3/2000	Fantasia	2,236,298	16	27,820,201	745,275	8,121,288	35,941,489	9	54	21	75
3/9/2000	MOE	342,256	29	30,168,379	202,942	24,760,883	54,929,262	84	22	14	36
	Everest	128,530	44	75,218,553		29,380,029	104,598,582	104	19		
	Galapago	120,861	46	1,828,782	64,792	1,132,494	2,961,276	20	5	5	10
	IOTS	100,471	49	6,278,742	104,687	2,550,868	8,829,610	46	6	4	10
	Trex	87,283	56	27,899,387	143,809	13,246,628	41,146,015	81	8	16	24
	Wolves	67,667					3,742,525	53			
	AEK	62,549	60	11,703,352	26,749	5,696,814	17,400,166	97	7	5	12
	Extreme	43,645		7,295,122	76,191	9,245,366	16,540,488	50	6	13	19
	S&R	23,290		2,459,439	11,439	1,468,654	3,928,092	23	3	6	9
	E3D	21,514		4,400,451	43,015	6,532,422	10,932,873	48	3	7	10
	Wildfire	12,045					2,281,267	40			
3/10/2000	Fantasia	2,197,405	19	30,017,606	673,054	8,794,342	38,811,948	10	54	21	75
3/16/2000	MOE	331,526	29	30,499,905	206,279	24,967,162	55,467,067	85	19	14	33
	IOTS	152,707	43	6,431,539	23,379	2,574,247	9,005,786	47	6	4	10
	Galapago	138,277	45	1,972,151	83,808	1,216,303	3,188,453	21	5	5	10
	Everest	100,280	53	75,318,833		29,390,394	104,709,277	105	17		
	Trex	69,824	57	27,972,807	202,383	13,449,011	41,421,818	82	8	16	24
	Wolves	64,780					3,777,305	54			
	AEK	47,222		11,745,469	29,294	5,726,108	17,471,577	98	6	5	11
	S&R	40,805		2,498,977	31,930	1,500,583	3,999,560	24	4	6	10
	Extreme	29,310		7,324,432	68,436	9,313,803	16,638,235	51	6	13	19
	E3D	25,647		4,426,098	42,351	6,574,773	11,000,871	49	3	7	10
	Wildfire	11,551					2,292,818	41			
3/17/2000	Fantasia	2,536,481	18	32,554,087	676,621	9,470,963	42,025,050	11	54	21	75
3/23/2000	MOE	312,240	32	30,812,145	210,479	25,177,641	55,989,786	86	19	14	33
	Galapago	145,867	44	2,200,691	57,213	1,273,515	3,474,207	22	5	5	10
	IOTS	130,278	46	6,635,520	39,420	2,613,668	9,249,188	48	6	4	10
	Everest	81,480	55	75,400,313		29,399,364	104,799,677	106	15		
	Trex	71,284		28,094,535	150,090	13,599,101	41,693,636	83	7	16	23
	S&R	48,398		2,601,854	35,732	1,536,315	4,138,169	25	4	6	10
	AEK	43,710		11,820,820	27,219	5,753,326	17,574,146	99	6	6	12
	Extreme	30,757		7,355,189	65,768	9,679,570	16,734,759	52	6	13	19
	E3D	25,593		4,451,691	41,953	6,616,726	11,068,417	50	3	7	10
3/24/2000	Fantasia	2,394,231	18	34,948,318	749,395	10,220,358	45,168,676	12	54	21	75
3/30/2000	Galapago	149,531		2,266,010	46,718	1,320,234	3,586,244	23	5	5	10
	IOTS	110,594		6,686,580	39,811	2,653,479	9,340,059	49	5	4	9
	Everest	92,398		75,492,711		29,407,209	104,899,920	107	16		
	Trex	87,111		28,098,786	232,905	13,832,006	41,930,792	84	5	17	22
	AEK	59,435		11,853,054	31,227	5,784,554	17,637,608	100	6	6	12
	S&R	51,059		2,620,220	26,488	1,562,803	4,183,023	26	4	6	10
	E3D	25,835		4,477,526	45,989	6,662,715	11,140,241	51	3	8	11
	Extreme	24,465		7,679,654	63,390	9,442,960	13,822,614	53	6	13	19

# Bookings: April 2000 by Film

## 534 bookings of 82 films in 238 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

**Key to Status:**

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
<b>AA</b>	Gurnee	4/00	10/00	A	<b>Amazon</b>	Baltimore	5/21/99	6/30/00	S		Syracuse	1/26/97	9/1/00	S
	Poitiers 870 3D	2/1/00	2/1/01	A		Cape Town Mil	1/15/00	7/14/00		<b>DIS</b>	Auckland CP	3/15/00	9/30/00	
<b>AEK</b>	Atlanta FMNH	1/1/00	6/30/00	S		Cincinnati	2/19/00	6/9/00			Detroit	1/00	12/00	
	Cocoa	11/2/99	10/3/00			Denver MNH	10/8/99	5/25/00	A		Houston SCH	7/30/94	5/31/00	
	Dusseldorf NeUe	3/1/00	2/28/01			Hampton	10/15/99	4/8/00			Huntsville	10/1/98	12/31/00	B
	Edmonton SSC	2/18/00	2/18/01			Milwaukee	10/2/99	4/7/00	B		Perth Omni	2/95	6/00	S
	Frankfurt NeUe	8/26/99	6/30/01			Puebla	1/15/00	7/14/00			Portland	5/28/99	9/6/00	
	Hague	4/12/99	4/11/00	B		Regina	10/13/99	4/12/00		<b>Discov</b>	Shima	4/10/98	3/31/01	A
	Kagoshima	4/1/00	6/30/00	A		Seoul	1/23/00	8/1/00		<b>Dolphins</b>	Atlanta FMNH	3/00	8/00	
	Little Rock	9/29/99	9/29/00			Stockholm	3/12/99	4/4/00	B		Birmingham	3/00	9/00	
	Mobile	12/20/99	4/9/00			Syracuse	3/5/00	5/5/00	B		Boston MOS	3/10/00	9/00	
	Munich	5/1/99	2/1/01			Toronto OP	5/1/99	4/30/00			Branson	4/10/00	4/10/01	
	Perth Omni	3/1/99	6/30/00			Victoria	3/3/00	9/2/00			Charlotte	3/10/00	9/00	
	Philadelphia	4/7/00	9/29/00			Villahermosa	2/10/00	8/9/00			Chattanooga	3/00	11/00	
	Portland	2/5/99	6/30/00	B	<b>ATSOT</b>	Munich	3/11/98		B		Chicago MSI	3/10/00	9/00	
	Rochester MSC	11/1/99	6/30/00			Norwalk	3/11/00	6/30/00	E		Cleveland	3/00	1/01	
	Speyer Dome	8/18/99	2/17/01	B		Sinsheim	9/19/97		B		Denver MNH	3/10/00	9/00	
	Stockholm	3/1/00	8/30/01		<b>BP</b>	Ankara	1/22/00	7/21/00			Denver MNH	3/10/00	10/5/00	A
	Wash NMNH	5/12/99	12/31/00	A		Baltimore		6/30/00	S		Detroit	3/00	9/00	
<b>Africa</b>	Berlin Disc	4/1/00	10/1/00			Barcelona	1/00	12/00	B		Duluth	3/10/00	9/10/00	
	Branson	3/24/00	4/16/00	F		Berlin Disc	10/2/98	4/1/01	A		Edmonton SSC	3/00	8/00	
	Columbus COSI	11/6/99	4/30/00	A		Bochum NeUe	12/18/97	3/1/01			Harrisburg	3/00	9/00	
	Hull	4/3/00	5/4/00	F		Copenhagen	4/5/94	5/15/00	B		Hull	3/10/00	9/00	
	Leon Exp	12/3/99	6/3/00			Houston SCH	7/30/94	5/31/00			Hutchinson	3/00	9/00	
	Melbourne CP	3/9/00	9/9/00			Kitakyushu	4/1/00	3/31/01	A		Hutchinson	3/00	9/00	A
	Oslo	5/99	4/15/00	B		Melbourne CP	6/15/99	4/30/00			Indianapolis CMI	3/10/00	7/13/00	
	Tampa MOSI	12/19/97	9/30/00	S		Munich	11/6/97	12/31/00	B		Kansas City Sci	3/00	9/00	
	Toronto OP	10/99	9/00			Oslo	5/1/99	10/31/00			Little Rock	3/00	8/00	
	Tsuruga	1/1/00	5/31/00			Speyer Imax	5/18/95	12/31/00	S		Lubbock	3/00	8/00	
	Wakayama	6/20/99	8/31/00	A		Stockholm	3/12/99	11/15/00	B		Milwaukee	3/00	9/00	
	Yunelin Hsien 1	2/00	1/01			Toronto OP	9/25/97	5/20/00			Milwaukee	3/11/00	10/6/00	A
<b>AJ</b>	Hague	2/20/00	8/18/00	A	<b>CDS</b>	Adelaide CP	12/24/99				Mobile	3/00	9/00	
	Hampton	4/14/00	10/14/00			Berlin Disc	1/15/00				Montreal VP	3/00	8/00	
	New York AMNH	3/15/00	6/30/00			Brisbane CP	12/24/99				Myrtle Beach	3/00	3/01	
	Saint Paul	12/11/99	4/15/00	A		Melbourne CP	12/24/99				New Orleans	3/00	8/00	
<b>Alaska</b>	Anchorage	12/15/99	5/15/00			Sydney CP	12/24/99				New York AMNH	3/10/00	9/00	
	Branson	5/1/99	4/1/00	A		Vienna	1/21/00				Norwalk	3/11/00	6/30/00	A
	Cape Town Mil	3/19/99	9/18/00	B	<b>ChanJian</b>	Tokyo TSC	12/4/99	5/28/00			Oklahoma City Omni	3/00	8/00	
	Fort Lauderdale	7/2/99	6/6/00	A	<b>Closed</b>	Scottsdale	6/30/99				Omaha	3/00	9/00	
	Fort Worth	11/5/99	9/00			Seville	1/99	7/00			Orlando SC	3/10/00	9/00	
	Hampton	10/15/99		E	<b>CV</b>	Baltimore	4/19/98	6/30/00	S		Pensacola	3/10/00	9/10/00	
	Kyoto	3/21/98	2/28/02			Copenhagen	9/2/98		B		Pittsburgh	3/6/00	9/30/00	A
	Las Vegas Cae	9/3/99	5/00			Dayton	9/1/97	6/1/00	S		Portland	3/00	9/00	
	Taejon Earth	9/1/99	8/30/00			Hampton	1/8/99	12/31/00	S		Regina	3/00	8/00	
	Tampa MOSI	3/17/99	9/30/00	B		Perth Omni	1/1/97	6/30/00	B		San Antonio	3/00	8/00	
	Tampa MOSI	12/99	5/25/00	A		Vancouver SW	11/7/97	11/7/00	S		San Diego RHF	3/6/00		A
	Vancouver CN	4/1/00	10/00			Wash NASM	8/8/96		A		Seattle PSC 1	3/00	9/00	
<b>AlienAdv</b>	Adelaide CP	11/11/99	5/31/00	A	<b>DIA</b>	Berlin Sony	11/15/99	5/14/00			Shreveport	3/00	8/00	
	Berlin Sony	3/00	9/00	A		Hampton	4/5/92	6/30/00	S		Singapore SC	3/10/00	9/00	
	Galveston	3/1/00	9/30/00	B		Houston SCH	1/18/93	5/31/00	B		Syracuse	3/5/00	9/5/00	A
	Myrtle Beach	3/00	10/00	A		Huntsville	1/1/00	12/31/00			Tampa MOSI	3/17/00	9/30/00	A
	Santa Clara	3/00	9/00	A		Hutchinson	10/7/85	6/17/00	S		Toronto OP	3/00	8/00	



Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
<b>E3D</b>	Vancouver SW	3/00	10/00			Dublin She	1/1/00	4/30/00	A		Melbourne CP	11/3/99	12/31/00	
	Vienna	4/00				Edmonton FP	1/1/00	4/30/00	A		Montreal VP	1/15/99	4/30/00	
	Virginia Beach	3/00	8/00			Fresno Edw	1/1/00	4/30/00	A		Munich	2/17/00	8/31/00	
	Winnipeg	3/00	10/00			Halifax	1/1/00	4/30/00	A		Sydney CP	11/3/99	12/31/00	
	Adelaide CP	5/20/99	5/00	A		Hong Kong	1/1/00	4/30/00	A		Tsuruga	4/1/00	6/30/00	A
	Auckland CP	11/99	6/00			Honolulu Con	1/1/00	4/30/00	A		Virginia Beach	1/15/00		
	Berlin Disc	2/26/99	5/00	A		Houston Edw	1/1/00	4/30/00	A		Wash NMNH	10/27/99		
	Bochum NeUe	7/99	7/00			Indianapolis WR	1/1/00	4/30/00	A		Saint Louis Arch	3/3/97	5/28/00	A
	Brisbane CP	5/20/99	5/00	A		Irvine Edw	1/1/00	4/30/00	A		Ontario Mills	2/12/00	11/14/00	B
	Galveston	5/28/99	5/27/00	A		Kansas City Zoo	1/1/00	4/30/00	A		Branson	4/15/99	8/15/00	B
	Melbourne CP	5/20/99	5/00	A		Langley FP	1/1/00	4/30/00	A		Hastings	3/21/00	6/5/00	B
	Singapore DC	6/99	5/00			Las Vegas Lux	1/1/00	4/30/00	A		Little Rock	1/10/00	6/1/00	
	Sydney CP	5/20/99	5/00	A		Lincolnshire Reg	1/1/00	4/30/00	A		Poitiers Imax	2/5/00	2/5/01	A
	Woodridge Cmk	3/1/00	7/1/00	A		London BFI	1/1/00	4/30/00	A		Roanoke	7/3/99	7/3/00	
	Yokohama	3/1/00	3/1/01	A		London ONT	1/1/00	4/30/00	A		Sandy	3/31/00	6/30/00	
<b>EMSH</b>	Seattle Omni			A		Los Angeles F2K	1/1/00	4/30/00	A		Shenyang	1/1/00	1/1/01	
<b>EOTS</b>	Virginia Beach	4/1/98	4/30/01			Louisville	1/1/00	4/30/00	A	<b>GF</b>	Charlotte	9/99	9/01	S
<b>Everest</b>	Adelaide CP	5/8/98	12/31/00			Lubbock	1/1/00	4/30/00	A	<b>GP</b>	Houston MNS	2/11/00	8/31/00	B
	Baltimore	10/1/98	6/30/00	E		Lucerne	1/1/00	4/30/00	A		Sudbury	1/00	12/02	S
	Bristol	4/12/00	10/11/00			Mexico City Pap	1/1/00	4/30/00	A		Barcelona	11/99	5/00	
	Cheshire Oaks	1/14/00	7/13/00			Miami	1/1/00	4/30/00	A		Saint Louis SC	9/13/99	6/5/00	B
	Coomera	1/1/00	12/31/00	A		Mississauga FP	1/1/00	4/30/00	A		Toronto OP	4/00	9/00	
	Hutchinson	10/1/98	3/11/01	B		Monterrey Mex	1/1/00	4/30/00	A		Toronto OSC	11/5/99	7/1/00	A
	Laie	5/17/99		A		Montreal FP	1/1/00	4/30/00	A	<b>HC</b>	Alamogordo	4/1/00	9/30/00	
	Melbourne CP	5/98	12/11/00			Nagano Hot	1/1/00	4/30/00	A	<b>HD</b>	Houston SCH	6/30/94	5/31/00	B
	Oklahoma City Omni	11/1/99	4/30/00	A		New Rochelle Reg	1/1/00	4/30/00	A		Sinsheim	5/15/98		A
	Poitiers Omni	2/5/00	2/5/01	A		New York Sony	1/1/00	4/30/00	A	<b>Imagine</b>	Bochum NeUe	10/16/98	12/31/00	
	Sandy	11/5/99	5/11/00			Nyack	1/1/00	4/30/00	A		Munich	11/27/97	12/31/00	B
	Sydney CP	3/15/98	12/31/00			Ontario Edw	1/1/00	4/30/00	A		Virginia Beach	4/1/98	4/30/01	
	Toronto OP	1/1/00	12/31/00			Orlando Muv	1/1/00	4/30/00	A	<b>IOTS</b>	Auckland CP	4/6/00	9/30/00	
	Townsville	10/1/99	10/1/00			Osaka Sun	1/1/00	4/30/00	A		Hague	10/11/99	10/14/00	
<b>Extreme</b>	Auckland CP	9/15/99	5/30/00	A		Oslo	1/1/00	4/30/00	A		Jersey City	10/22/99		B
	Barcelona	5/12/99	5/31/00	A		Paris Def	1/1/00	4/30/00	A		Nagoya OT	4/1/00	9/30/00	A
	Berlin Disc	11/20/99	11/20/00	A		Richmond FP	1/1/00	4/30/00	A		Paris Geo	6/30/99	2/27/01	A
	Cape Town Mil	10/18/99	10/18/00	A		Richmond SMV	1/1/00	4/30/00	A		Saint Louis SC	1/7/00	5/4/00	A
	Copenhagen	8/23/99		A		Rochester Cmk	1/1/00	4/30/00	A		San Antonio	1/21/00	5/21/00	
	Hull	10/22/99	5/30/00	A		Rotterdam	1/1/00	4/30/00	A		Seattle PSC 1	10/30/99	4/30/00	
	Las Vegas Cae	10/15/99				Sacramento	1/1/00	4/30/00	A		Stockholm	9/24/99	4/4/00	A
	Montpellier Gau	5/5/99	5/31/00	A		Saint Augustine	1/1/00	4/30/00	A		Toronto OP	4/00	9/00	
	Munich	4/12/99	4/30/00	A		San Francisco	1/1/00	4/30/00	A	<b>ITD</b>	Toronto OSC	1/28/00	7/15/01	
	Myrtle Beach	7/1/99	5/31/00	A		San Jose	1/1/00	4/30/00	A		Berlin Disc	10/1/99	9/30/00	
	Quebec	10/26/99	12/31/00	A		Sapporo UCI	1/1/00	4/30/00	A		Chattanooga	4/1/97	5/3/01	B
	Speyer Imax	4/2/99	7/2/00	A		Seattle PSC 2	1/1/00	4/30/00	A		Harrisburg	9/9/99		E
	Stockholm	3/12/99	4/4/00	B		Singapore SC	1/1/00	4/30/00	A		Madrid	5/5/99	6/24/00	
	Vienna	10/1/99	6/29/00	B		Speyer Imax	1/1/00	4/30/00	A		Montpellier Gau	12/31/99	12/31/00	
	Yellowstone	11/1/99	11/30/00	B		Spokane	1/1/00	4/30/00	A		Sinsheim	5/15/98	5/20/01	B
<b>Fantasia</b>	Addison Mar	1/1/00	4/30/00	A		Sudbury	1/1/00	4/30/00	A	<b>L5</b>	Virginia Beach	6/15/96	4/30/01	
	Aguascalientes	1/1/00	4/30/00	A		Tempe	1/1/00	4/30/00	A		Barcelona	11/1/98	12/31/00	
	Apple Valley	1/1/00	4/30/00	A		Tijuana	1/1/00	4/30/00	A		Bochum NeUe	8/26/99	8/25/01	
	Baltimore	1/1/00	4/30/00	A		Tokyo IMAX	1/1/00	5/7/00	A		Dusseldorf NeUe	8/26/99	8/25/01	
	Bangkok CP	1/1/00	4/30/00	A		Toronto FP	1/1/00	4/30/00	A		Frankfurt NeUe	8/26/99	8/25/00	
	Boise Edw	1/1/00	4/30/00	A		Valencia Edw	1/1/00	4/30/00	A		Hampton	1/8/99	6/30/00	
	Brossard	1/1/00	4/30/00	A		Valencia Spn	1/1/00	4/30/00	A	<b>LB</b>	Sinsheim	10/26/96	5/20/01	B
	Brussels	1/1/00	4/30/00	A		Vancouver CN	1/1/00	4/30/00	A		Bochum NeUe	10/16/98	12/31/00	
	Buffalo Reg	1/1/00	4/30/00	A		Vaughan FP	1/1/00	4/30/00	A		Chattanooga	5/3/96	5/3/01	
	Buford Reg	1/1/00	4/30/00	A		Winnipeg	1/1/00	4/30/00	A		Munich	11/27/97	12/31/00	B
	Calgary EC	1/1/00	4/30/00	A	<b>FEOC</b>	Toronto OP	1/00	6/00	S		Sinsheim	6/98	5/20/01	S
	Cathedral City	1/1/00	4/30/00	A	<b>FITS</b>	Poitiers MC	2/5/00	5/2/01	A		Virginia Beach	6/96	4/01	B
	Chicago NP	1/1/00	4/30/00	A	<b>Flyers</b>	Warner Robins	7/92		A	<b>LS</b>	Chattanooga	10/1/99	4/1/00	
	Columbus Mar	1/1/00	4/30/00	A	<b>FMHG</b>	Virginia Beach		6/15/00	S		Cheshire Oaks	1/14/00	7/13/00	
	Dallas Cmk	1/1/00	4/30/00	A	<b>Galapago</b>	Brisbane CP	11/3/99	12/31/00			Katoomba	8/26/99	8/25/00	
	Dallas SP	1/1/00	4/30/00	A		Copenhagen	12/1/99	11/30/00			Kuwait City	3/1/00	2/28/01	
	Dearborn	1/1/00	4/30/00	A		Galveston	12/20/99	6/20/00			Norfolk	6/1/94		A
	Denver UA	1/1/00	4/30/00	A		Los Angeles CSC	11/5/99	5/4/00			Townsville	10/1/99	10/1/00	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
MOE	Victoria	12/17/99	6/1/00			Seattle Omni	12/99	6/30/00			Kaohsiung	7/1/99	6/30/00	A
	Alamogordo	1/1/00	6/30/00			Sydney CP	9/16/99	8/31/00			Melbourne CP	12/3/98	11/14/00	
	Anchorage	12/99	1/01			Vantaa	9/1/99	8/31/00			Milwaukee	12/4/99	6/9/00	A
	Baltimore	5/20/99	6/30/01	A	OMATS	Montreal VP	11/5/99	4/30/00	A		Munich	7/29/99	4/28/00	
	Barcelona	4/26/99	4/25/00			Paris Geo	11/10/99	2/2/01	B		New Orleans	5/1/99	4/1/00	
	Berlin Sony	1/5/00	6/5/00		Ozarks	Branson	1/1/93	12/31/00	A		Poitiers Solido	2/1/00	1/31/03	
	Boston MOS	10/1/99	6/30/00		PDF	Roanoke	7/3/99	7/3/00			Regina	6/99	6/00	
	Bradford	10/99	4/00		PO	Laie	12/31/91		A		Sinsheim	3/18/99		
	Brisbane CP	2/1/00	2/1/01		ROF	Birmingham	12/15/99	6/15/00			Sydney CP	12/3/98	11/14/00	
	Columbus COSI	2/5/00	9/7/00			Pittsburgh	3/6/00	7/29/00	E		Taipei MCRC	11/1/99	12/31/00	
	Denver MNH	6/11/99	6/3/00	A	RSATM	Bochum NeUe	6/15/98	6/14/00	E		Tokorozawa	4/1/00	6/30/00	
	Duluth	12/10/99	4/10/00			Harrisburg	2/11/00	9/30/00			Virginia Beach	1/8/99	4/30/01	
	Hutchinson	1/7/00	9/20/00		S&R	Berlin Disc	10/15/99	4/14/00		TRF	Cocoa	9/99	5/00	
	Kansas City Sci	11/10/99	4/00	A		Bochum NeUe	10/7/99	10/7/00		TTL	Syracuse	10/15/97	4/30/00	S
	Karlshamn	1/14/00	9/14/00	A		Dusseldorf NeUe	10/8/99	10/7/00		UGs	Quebec	2/17/00		A
	Katoomba	12/8/99	12/00			Fort Lauderdale	12/3/99	5/11/00			Sinsheim	4/7/00		A
	Kuala Lumpur NP5	15/99	5/16/00			Frankfurt NeUe	10/5/99	10/7/00		Urushi	Aizuwakamatsu	8/1/96		
	Little Rock	1/10/00	7/10/00			Los Angeles CSC	10/22/99	9/4/00		VLBP	Shima	1/96	12/00	
	Los Angeles CSC	1/28/00	8/31/00			Myrtle Beach	12/17/99	6/16/00		WABOS	Copenhagen	6/1/96	9/1/00	
	Madrid	10/28/99	10/28/00		SE	Hampton	2/12/99	4/30/00			Perth Omni	11/1/97	6/30/00	
	Memphis Pink	3/11/00	10/13/00			Nagashima	9/1/98	8/31/00		WAMnv	Copenhagen	3/1/00	11/30/00	A
	Morelia Ram	12/31/99	12/31/00			Omiya	3/11/00	6/4/00			Paris Geo	2/1/00		A
	Munich	3/15/00	9/15/00			Tampa MOSI	12/1/98	9/30/00	S	Whales	Berlin Sony	12/1/99	7/15/00	
	Niagara	11/1/99		S		Toronto OSC	3/6/98	3/31/02	S		Brisbane CP	2/1/00	8/1/00	
	Niagara	3/13/00	9/1/00			Vienna	3/31/00	6/29/00			Brussels	9/22/99	7/31/00	B
	Norwalk	3/11/00	6/30/00	B	Seasons	Norfolk	1/00	9/00			Hastings	3/21/00	6/5/00	A
	Paris Geo	11/18/98	5/18/00	B	SFTGS	Ontario Mills	2/12/00	11/14/00	A		Leon Ram	12/31/99	12/31/00	
	Perth Omni	12/31/99	6/30/00			Tampico Ram	9/99	10/00			Morelia Ram	12/31/99	12/31/00	
	Pittsburgh	5/14/99	6/30/00	A	SM	Nakatsugaru	7/98				Niagara	3/1/00	8/30/00	
	Regina	12/10/99	9/10/00		SOA	Dallas AA	2/26/99				Philadelphia	1/14/00	6/30/00	
	Roanoke	7/3/99	7/3/00		SOLOE	Houston MNS	7/1/98	6/30/00			Puebla	11/99	11/00	
	San Diego RHF	10/1/99	8/31/00	S		Munich	11/17/99	5/13/00			Roanoke	7/3/99	7/3/00	
Sandy	11/24/99	6/30/00		Speed	Reno Fleisch	1/10/00	5/10/00			Tampico Ram	12/31/99	12/31/00		
Seattle Omni	3/00	9/00		Supespee	Leon Ram	7/23/99	7/22/00		Wildfire	Duluth	4/1/00	7/1/00	B	
Sioux Falls	1/27/00	5/26/00			Morelia Ram	7/23/99	7/23/00			Fort Lauderdale	3/1/00	1/9/01	B	
Stockholm	11/1/99	10/31/00			San Diego RHF	3/1/99	2/28/01	S		Hibbing	4/15/00	9/15/00	A	
Taichung NMNS	7/1/99	6/30/00	A		Syracuse	9/1/97	6/30/02	S		Taipei MCRC	7/1/99	6/30/00		
Taipei AM	2/99	7/00			Tampico Ram	7/23/99	7/22/00		WOC	Poitiers Imax 3D	5/98	5/00	A	
Tampico Ram	12/31/99	12/31/00		Sydney	Sydney CP	8/19/99				Poitiers Imax 3D	2/5/00	2/5/01	A	
Vancouver SW	9/10/99	6/16/00		T40	Branson	5/28/99	9/30/00	S	Wolves	Albuquerque	4/1/00	1/3/02	A	
Zion	11/1/99	4/30/00	B		Chicago MSI	2/18/00	9/15/00			Cape Town Mil	7/1/99	6/30/00		
MOF	Cape Town Mil	1/19/00	5/31/00		T90	Hampton	9/10/98	9/7/00	S		Corsicana	2/1/00	6/1/00	A
	Munich	2/15/00	7/14/00		TBAA	Huntsville	1/1/00	12/31/00			Hampton	1/15/00	7/15/00	A
	Pensacola	11/8/96		A		Roanoke	7/3/99	7/3/00			Hull	10/1/99	6/30/00	S
MOTM	Sandy	3/1/00	4/30/00			Taejon MST	12/31/98	12/31/00			Jersey City	10/22/99	10/7/00	A
	Taipei AM	1/00	12/00		TF	Kuala Lumpur IMAX	12/15/99	12/14/00			Louisville	2/17/00	6/17/00	B
MTA	Birmingham	1/1/00				Taipei AM	7/15/99	7/14/00			Phoenix	6/1/99	12/14/00	A
	Myrtle Beach	9/1/99	4/30/00			Warner Robins	7/92		A		Quebec	2/23/00	7/11/00	B
MTM	Bochum NeUe	4/1/00	9/30/00			Wash NASM	7/1/76		A		Rochester MSC	3/1/00	7/7/01	
	Branson	3/1/98	4/30/00	B	TR	Baltimore	5/1/99		E		Saint Louis Arch	5/29/99	5/28/00	A
	Dusseldorf NeUe	4/1/00	9/30/00			Kaohsiung	11/9/99	11/8/00	A		Seattle PSC 1	1/1/00	3/1/01	B
	Edmonton SSC	1/9/98	6/30/00			Oulu	4/27/99	4/26/00	A		Toronto OP	3/00	6/00	
	Hampton	9/10/98	6/30/00	S		Yunelin Hsien 1	1/1/00	12/31/00			Toronto OSC	5/7/99		A
	Houston SCH	6/28/97	12/31/01		Trex	Adelaide CP	12/10/98	11/14/00			Wash NASM	9/4/99	6/15/00	E
	Huntsville	6/3/98	5/1/00			Ankara	1/22/00	7/21/00		Yell	Philadelphia	9/10/99	4/14/00	B
	Hutchinson		12/31/00	S		Barcelona	10/25/99	10/24/00			Yellowstone	6/94		A
	Milwaukee	1/8/00	6/2/00	S		Bochum NeUe	5/13/99	12/31/00		ZC	Toronto OP	10/1/99	5/31/00	S
Niagara OG	Niagara	7/1/86		A		Bradford	4/5/99	4/5/00			Zion	4/1/00	10/31/00	A
	Adelaide CP	9/16/99	8/31/00			Brisbane CP	1/22/99	11/14/00						
	Brisbane CP	9/16/99	8/31/00			Chattanooga	8/14/99	8/25/00						
	Charlotte	10/30/99	5/26/00			Dusseldorf NeUe	8/31/99	12/31/00						
	Chicago MSI	10/8/99	5/5/00			Frankfurt NeUe	4/30/00	12/31/00						
	Melbourne CP	9/16/99	8/31/00			Hamaoka	4/1/00	9/30/00						
	Ontario Mills	11/19/99	11/14/00	B		Kagoshima	4/1/00	9/30/00						

# April 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
<b>Addison Mar</b>	Fantasia	1/1/00	4/30/00	A		Trex	5/13/99	12/31/00			WABOS	6/1/96	9/1/00	
<b>Adelaide CP</b>	AlienAdv	11/11/99	5/31/00	A	<b>Boise Edw</b>	Fantasia	1/1/00	4/30/00	A		WAMnv	3/1/00	11/30/00	A
	CDS	12/24/99			<b>Boston MOS</b>	Dolphins	3/10/00	9/00		<b>Corsicana</b>	Wolves	2/1/00	6/1/00	A
	E3D	5/20/99	5/00	A		MOE	10/1/99	6/30/00		<b>Dallas AA</b>	SOA	2/26/99		
	Everest	5/8/98	12/31/00		<b>Bradford</b>	MOE	10/99	4/00		<b>Dallas Cmk</b>	Fantasia	1/1/00	4/30/00	A
	OG	9/16/99	8/31/00			Trex	4/5/99	4/5/00		<b>Dallas SP</b>	Fantasia	1/1/00	4/30/00	A
	Trex	12/10/98	11/14/00		<b>Branson</b>	Africa	3/24/00	4/16/00	F	<b>Dayton</b>	CV	9/1/97	6/1/00	S
<b>Aguascalientes</b>	Fantasia	1/1/00	4/30/00	A		Alaska	5/1/99	4/1/00	A	<b>Dearborn</b>	Fantasia	1/1/00	4/30/00	A
<b>Aizuwakamatsu</b>	Urushi	8/1/96				Dolphins	4/10/00	4/10/01		<b>Denver MNH</b>	Amazon	10/8/99	5/25/00	A
<b>Alamogordo</b>	HC	4/1/00	9/30/00			GC	4/15/99	8/15/00	B		Dolphins	3/10/00	10/5/00	A
	MOE	1/1/00	6/30/00			MTM	3/1/98	4/30/00	B		Dolphins	3/10/00	9/00	
<b>Albuquerque</b>	Wolves	4/1/00	1/3/02	A		Ozarks	1/1/93	12/31/00	A		MOE	6/11/99	6/3/00	A
<b>Anchorage</b>	Alaska	12/15/99	5/15/00		<b>Brisbane CP</b>	T40	5/28/99	9/30/00	S	<b>Denver UA</b>	Fantasia	1/1/00	4/30/00	A
	MOE	12/99	1/01			CDS	12/24/99			<b>Detroit</b>	DIS	1/00	12/00	
<b>Ankara</b>	BP	1/22/00	7/21/00			E3D	5/20/99	5/00	A		Dolphins	3/00	9/00	
	Trex	1/22/00	7/21/00			Galapago	11/3/99	12/31/00		<b>Dublin She</b>	Fantasia	1/1/00	4/30/00	A
<b>Apple Valley</b>	Fantasia	1/1/00	4/30/00	A		MOE	2/1/00	2/1/01		<b>Duluth</b>	Dolphins	3/10/00	9/10/00	
<b>Atlanta FMNH</b>	AEK	1/1/00	6/30/00	S		OG	9/16/99	8/31/00			MOE	12/10/99	4/10/00	
	Dolphins	3/00	8/00			Trex	1/22/99	11/14/00			Wildfire	4/1/00	7/1/00	B
<b>Auckland CP</b>	DIS	3/15/00	9/30/00		<b>Bristol</b>	Whales	2/1/00	8/1/00		<b>Dusseldorf NeUe</b>	AEK	3/1/00	2/28/01	
	E3D	11/99	6/00		<b>Brossard</b>	Everest	4/12/00	10/11/00			L5	8/26/99	8/25/01	
	Extreme	9/15/99	5/30/00	A	<b>Brussels</b>	Fantasia	1/1/00	4/30/00	A		MTM	4/1/00	9/30/00	
	IOTS	4/6/00	9/30/00			Whales	9/22/99	7/31/00	B		S&R	10/8/99	10/7/00	
<b>Baltimore</b>	Amazon	5/21/99	6/30/00	S	<b>Buffalo Reg</b>	Fantasia	1/1/00	4/30/00	A		Trex	8/31/99	12/31/00	
	BP		6/30/00	S	<b>Buford Reg</b>	Fantasia	1/1/00	4/30/00	A	<b>Edmonton FP</b>	Fantasia	1/1/00	4/30/00	A
	CV	4/19/98	6/30/00	S	<b>Calgary EC</b>	Fantasia	1/1/00	4/30/00	A	<b>Edmonton SSC</b>	AEK	2/18/00	2/18/01	
	Everest	10/1/98	6/30/00	E	<b>Cape Town Mil</b>	Alaska	3/19/99	9/18/00	B		Dolphins	3/00	8/00	
	Fantasia	1/1/00	4/30/00	A		Amazon	1/15/00	7/14/00			MTM	1/9/98	6/30/00	
	MOE	5/20/99	6/30/01	A		Extreme	10/18/99	10/18/00	A	<b>Fort Lauderdale</b>	Alaska	7/2/99	6/6/00	A
	TR	5/1/99		E		MOF	1/19/00	5/31/00			S&R	12/3/99	5/11/00	
<b>Bangkok CP</b>	Fantasia	1/1/00	4/30/00	A		Wolves	7/1/99	6/30/00			Wildfire	3/1/00	1/9/01	B
<b>Barcelona</b>	BP	1/00	12/00	B	<b>Cathedral City</b>	Fantasia	1/1/00	4/30/00	A	<b>Fort Worth</b>	Alaska	11/5/99	9/00	
	Extreme	5/12/99	5/31/00	A	<b>Charlotte</b>	Dolphins	3/10/00	9/00		<b>Frankfurt NeUe</b>	AEK	8/26/99	6/30/01	
	GP	11/99	5/00			GF	9/99	9/01	S		L5	8/26/99	8/25/00	
	L5	11/1/98	12/31/00			OG	10/30/99	5/26/00			S&R	10/5/99	10/7/00	
	MOE	4/26/99	4/25/00		<b>Chattanooga</b>	Dolphins	3/00	11/00			Trex	4/30/00	12/31/00	
	Trex	10/25/99	10/24/00			ITD	4/1/97	5/3/01	B	<b>Fresno Edw</b>	Fantasia	1/1/00	4/30/00	A
<b>Berlin Disc</b>	Africa	4/1/00	10/1/00			LB	5/3/96	5/3/01		<b>Galveston</b>	AlienAdv	3/1/00	9/30/00	B
	BP	10/2/98	4/1/01	A		LS	10/1/99	4/1/00			E3D	5/28/99	5/27/00	A
	CDS	1/15/00				Trex	8/14/99	8/25/00			Galapago	12/20/99	6/20/00	
	E3D	2/26/99	5/00	A	<b>Cheshire Oaks</b>	Everest	1/14/00	7/13/00		<b>Gurnee</b>	AA	4/00	10/00	A
	Extreme	11/20/99	11/20/00	A		LS	1/14/00	7/13/00		<b>Hague</b>	AEK	4/12/99	4/11/00	B
	ITD	10/1/99	9/30/00			S&R	10/15/99	4/14/00			AJ	2/20/00	8/18/00	A
	S&R	10/15/99	4/14/00		<b>Chicago MSI</b>	Dolphins	3/10/00	9/00			IOTS	10/11/99	10/14/00	
<b>Berlin Sony</b>	AlienAdv	3/00	9/00	A		OG	10/8/99	5/5/00		<b>Halifax</b>	Fantasia	1/1/00	4/30/00	A
	DIA	11/15/99	5/14/00			T40	2/18/00	9/15/00		<b>Hamaoka</b>	Trex	4/1/00	9/30/00	
	MOE	1/5/00	6/5/00		<b>Chicago NP</b>	Fantasia	1/1/00	4/30/00	A	<b>Hampton</b>	AJ	4/14/00	10/14/00	
	Whales	12/1/99	7/15/00		<b>Cincinnati</b>	Amazon	2/19/00	6/9/00			Alaska	10/15/99		E
<b>Birmingham</b>	Dolphins	3/00	9/00		<b>Cleveland</b>	Dolphins	3/00	1/01			Amazon	10/15/99	4/8/00	
	MTA	1/1/00			<b>Cocoa</b>	AEK	11/2/99	10/3/00			CV	1/8/99	12/31/00	S
	ROF	12/15/99	6/15/00			TRF	9/99	5/00			DIA	4/5/92	6/30/00	S
<b>Bochum NeUe</b>	BP	12/18/97	3/1/01		<b>Columbus COSI</b>	Africa	11/6/99	4/30/00	A		L5	1/8/99	6/30/00	
	E3D	7/99	7/00			MOE	2/5/00	9/7/00			MTM	9/10/98	6/30/00	S
	Imagine	10/16/98	12/31/00		<b>Columbus Mar</b>	Fantasia	1/1/00	4/30/00	A		SE	2/12/99	4/30/00	
	L5	8/26/99	8/25/01		<b>Coomera</b>	Everest	1/1/00	12/31/00	A		T90	9/10/98	9/7/00	S
	LB	10/16/98	12/31/00		<b>Copenhagen</b>	BP	4/5/94	5/15/00	B		Wolves	1/15/00	7/15/00	A
	MTM	4/1/00	9/30/00			CV	9/2/98		B	<b>Harrisburg</b>	Dolphins	3/00	9/00	
	RSATM	6/15/98	6/14/00	E		Extreme	8/23/99		A		ITD	9/9/99		E
	S&R	10/7/99	10/7/00			Galapago	12/1/99	11/30/00			RSATM	2/11/00	9/30/00	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Hastings	GC	3/21/00	6/5/00	B		MOE	1/10/00	7/10/00		Nagoya OT	IOTS	4/1/00	9/30/00	A
	Whales	3/21/00	6/5/00	A	London BFI	Fantasia	1/1/00	4/30/00	A	Nakatsugaru	SM	7/98		
Hibbing	Wildfire	4/15/00	9/15/00	A	London ONT	Fantasia	1/1/00	4/30/00	A	New Orleans	Dolphins	3/00	8/00	
Hong Kong	Fantasia	1/1/00	4/30/00	A	Los Angeles CSC	Galapago	11/5/99				Trex	5/1/99	4/1/00	
Honolulu Con	Fantasia	1/1/00	4/30/00	A		5/4/00				New Rochelle Reg	Fantasia	1/1/00		
Houston Edw	Fantasia	1/1/00	4/30/00	A		MOE	1/28/00	8/31/00			4/30/00	A		
Houston MNS	GF	2/11/00	8/31/00	B		S&R	10/22/99	9/4/00		New York AMNH	AJ	3/15/00	6/30/00	
	SOLOE	7/1/98	6/30/00		Los Angeles F2K	Fantasia	1/1/00	4/30/00	A		Dolphins	3/10/00	9/00	
Houston SCH	BP	7/30/94	5/31/00		Louisville	Fantasia	1/1/00	4/30/00	A	New York Sony	Fantasia	1/1/00	4/30/00	A
	DIA	1/18/93	5/31/00	B		Wolves	2/17/00	6/17/00	B	Niagara	MOE	11/1/99		S
	DIS	7/30/94	5/31/00		Lubbock	Dolphins	3/00	8/00			MOE	3/13/00	9/1/00	
	HC	6/30/94	5/31/00	B		Fantasia	1/1/00	4/30/00	A		Niagara	7/1/86		A
	MTM	6/28/97	12/31/01		Lucerne	Fantasia	1/1/00	4/30/00	A		Whales	3/1/00	8/30/00	
Hull	Africa	4/3/00	5/4/00	F	Madrid	ITD	5/5/99	6/24/00		Norfolk	LS	6/1/94		A
	Dolphins	3/10/00	9/00			MOE	10/28/99	10/28/00			Seasons	1/00	9/00	
	Extreme	10/22/99	5/30/00	A	Melbourne CP	Africa	3/9/00	9/9/00		Norwalk	ATSOT	3/11/00	6/30/00	E
	Wolves	10/1/99	6/30/00	S		BP	6/15/99	4/30/00			Dolphins	3/11/00	6/30/00	A
Huntsville	DIA	1/1/00	12/31/00			CDS	12/24/99				MOE	3/11/00	6/30/00	B
	DIS	10/1/98	12/31/00	B		E3D	5/20/99	5/00	A	Nyack	Fantasia	1/1/00	4/30/00	A
	MTM	6/3/98	5/1/00			Everest	5/98	12/11/00		Oklahoma City Omni	Dolphins	3/00		
	TBAA	1/1/00	12/31/00			Galapago	11/3/99	12/31/00			8/00			
Hutchinson	DIA	10/7/85	6/17/00	S		OG	9/16/99	8/31/00			Everest	11/1/99	4/30/00	A
	Dolphins	3/00	9/00	A		Trex	12/3/98	11/14/00		Omaha	Dolphins	3/00	9/00	
	Dolphins	3/00	9/00		Memphis Pink	MOE	3/11/00	10/13/00		Omiya	SE	3/11/00	6/4/00	
	Everest	10/1/98	3/11/01	B	Mexico City Pap	Fantasia	1/1/00	4/30/00	A	Ontario Edw	Fantasia	1/1/00	4/30/00	A
	MOE	1/7/00	9/20/00		Miami	Fantasia	1/1/00	4/30/00	A	Ontario Mills	GBR	2/12/00	11/14/00	B
	MTM		12/31/00	S	Milwaukee	Amazon	10/2/99	4/7/00	B		OG	11/19/99	11/14/00	B
Indianapolis CMI	Dolphins	3/10/00	7/13/00			Dolphins	3/00	9/00			SFTGS	2/12/00	11/14/00	A
Indianapolis WR	Fantasia	1/1/00	4/30/00	A		Dolphins	3/11/00	10/6/00	A	Orlando Muv	Fantasia	1/1/00	4/30/00	A
Irvine Edw	Fantasia	1/1/00	4/30/00	A		MTM	1/8/00	6/2/00	S	Orlando SC	Dolphins	3/10/00	9/00	
Jersey City	IOTS	10/22/99		B		Trex	12/4/99	6/9/00	A	Osaka Sun	Fantasia	1/1/00	4/30/00	A
	Wolves	10/22/99	10/7/00	A	Mississauga FP	Fantasia	1/1/00	4/30/00	A	Oslo	Africa	5/99	4/15/00	B
Kagoshima	AEK	4/1/00	6/30/00	A	Mobile	AEK	12/20/99	4/9/00			BP	5/1/99	10/31/00	
	Trex	4/1/00	9/30/00			Dolphins	3/00	9/00			Fantasia	1/1/00	4/30/00	A
Kansas City Sci	Dolphins	3/00	9/00		Monterrey Mex	Fantasia	1/1/00	4/30/00	A	Oulu	TR	4/27/99	4/26/00	A
	MOE	11/10/99	4/00	A	Montpellier Gau	Extreme	5/5/99	5/31/00	A	Paris Def	Fantasia	1/1/00	4/30/00	A
Kansas City Zoo	Fantasia	1/1/00	4/30/00	A		ITD	12/31/99	12/31/00		Paris Geo	IOTS	6/30/99	2/27/01	A
Kaohsiung	TR	11/9/99	11/8/00	A	Montreal FP	Fantasia	1/1/00	4/30/00	A		MOE	11/18/98	5/18/00	B
	Trex	7/1/99	6/30/00	A	Montreal VP	Dolphins	3/00	8/00			OMATS	11/10/99	2/2/01	B
Karlshamn	MOE	1/14/00	9/14/00	A		Galapago	11/5/99	4/30/00			WAMnv	2/1/00		A
Katoomba	LS	8/26/99	8/25/00			OMATS	11/5/99	4/30/00	A	Pensacola	Dolphins	3/10/00	9/10/00	
	MOE	12/8/99	12/00		Morelia Ram	MOE	12/31/99	12/31/00			MOF	11/8/96		A
Kitakyushu	BP	4/1/00	3/31/01	A		SupeSpee	7/23/99	7/23/00		Perth Omni	AEK	3/1/99	6/30/00	
Kuala Lumpur IMAX	TF	12/15/99				Whales	12/31/99	12/31/00			CV	1/1/97	6/30/00	B
	12/14/00				Munich	AEK	5/1/99	2/1/01			DIS	2/95	6/00	S
Kuala Lumpur NP	MOE	5/15/99				ATSOT	3/11/98		B		MOE	12/31/99	6/30/00	
	5/16/00					BP	11/6/97	12/31/00	B		WABOS	11/1/97	6/30/00	
Kuwait City	LS	3/1/00	2/28/01			Extreme	4/12/99	4/30/00	A	Philadelphia	AEK	4/7/00	9/29/00	
Kyoto	Alaska	3/21/98	2/28/02			Galapago	2/17/00	8/31/00			Whales	1/14/00	6/30/00	
Laie	Everest	5/17/99		A		Imagine	11/27/97	12/31/00	B		Yell	9/10/99	4/14/00	B
	PO	12/31/91		A		LB	11/27/97	12/31/00	B	Phoenix	Wolves	6/1/99	12/14/00	A
Langley FP	Fantasia	1/1/00	4/30/00	A		MOE	3/15/00	9/15/00		Pittsburgh	Dolphins	3/6/00	9/30/00	A
Las Vegas Cae	Alaska	9/3/99	5/00			MOF	2/15/00	7/14/00			MOE	5/14/99	6/30/00	A
	Extreme	10/15/99				SOLOE	11/17/99	5/13/00			ROF	3/6/00	7/29/00	E
Las Vegas Lux	Fantasia	1/1/00	4/30/00	A		Trex	7/29/99	4/28/00		Poitiers 870 3D	AA	2/1/00	2/1/01	A
Leon Exp	Africa	12/3/99	6/3/00		Myrtle Beach	AlienAdv	3/00	10/00	A	Poitiers Imax	GC	2/5/00	2/5/01	A
Leon Ram	SupeSpee	7/23/99	7/22/00			Dolphins	3/00	3/01		Poitiers Imax 3D	WOC	5/98	5/00	A
	Whales	12/31/99	12/31/00			Extreme	7/1/99	5/31/00	A		WOC	2/5/00	2/5/01	A
Lincolnshire Reg	Fantasia	1/1/00	4/30/00	A		MTA	9/1/99	4/30/00		Poitiers MC	FITS	2/5/00	5/2/01	A
Little Rock	AEK	9/29/99	9/29/00			S&R	12/17/99	6/16/00		Poitiers Omni	Everest	2/5/00	2/5/01	A
	Dolphins	3/00	8/00		Nagano Hot	Fantasia	1/1/00	4/30/00	A	Poitiers Solido	Trex	2/1/00	1/31/03	
	GC	1/10/00	6/1/00		Nagashima	SE	9/1/98	8/31/00		Portland	AEK	2/5/99	6/30/00	B

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Puebla	DIS	5/28/99	9/6/00		Quebec	ITD	5/15/98	5/20/01	B	Toronto OSC	Wolves	3/00	6/00	
	Dolphins	3/00	9/00			L5	10/26/96	5/20/01	B		ZC	10/1/99	5/31/00	S
	Amazon	1/15/00	7/14/00			LB	6/98	5/20/01	S		GP	11/5/99	7/1/00	A
	Whales	11/99	11/00		Sioux Falls Speyer Dome Speyer Imax	Trex	3/18/99				IOTS	1/28/00	7/15/01	
Quebec	Extreme	10/26/99	12/31/00	A		UGs	4/7/00		A		SE	3/6/98	3/31/02	S
	UGs	2/17/00		A		MOE	1/27/00	5/26/00		Townsville	Wolves	5/7/99		A
	Wolves	2/23/00	7/11/00	B		AEK	8/18/99	2/17/01	B		Everest	10/1/99	10/1/00	
Regina	Amazon	10/13/99	4/12/00		Spokane Stockholm	BP	5/18/95	12/31/00	S		LS	10/1/99	10/1/00	
	Dolphins	3/00	8/00			Extreme	4/2/99	7/2/00	A	Tsuruga	Africa	1/1/00	5/31/00	
	MOE	12/10/99	9/10/00			Fantasia	1/1/00	4/30/00	A		Galapago	4/1/00	6/30/00	A
	Trex	6/99	6/00			Fantasia	1/1/00	4/30/00	A	Valencia Edw Valencia Spn Vancouver CN	Fantasia	1/1/00	4/30/00	A
Reno Fleisch	Speed	1/10/00	5/10/00		Sudbury	AEK	3/1/00	8/30/01			Fantasia	1/1/00	4/30/00	A
Richmond FP	Fantasia	1/1/00	4/30/00	A		Amazon	3/12/99	4/4/00	B		Alaska	4/1/00	10/00	
Richmond SMV	Fantasia	1/1/00	4/30/00	A		BP	3/12/99	11/15/00	B		Fantasia	1/1/00	4/30/00	A
Roanoke	GC	7/3/99	7/3/00		Sydney CP	Extreme	3/12/99	4/4/00	B	Vancouver SW	CV	11/7/97	11/7/00	S
	MOE	7/3/99	7/3/00			IOTS	9/24/99	4/4/00	A		Dolphins	3/00	10/00	
	PDF	7/3/99	7/3/00			MOE	11/1/99	10/31/00			MOE	9/10/99	6/16/00	
	TBA	7/3/99	7/3/00			Fantasia	1/1/00	4/30/00	A	Vantaa Vaughan FP Victoria	OG	9/1/99	8/31/00	
Rochester Cmk Rochester MSC	Whales	7/3/99	7/3/00		Syracuse	GF	1/00	12/02	S		Fantasia	1/1/00	4/30/00	A
	Fantasia	1/1/00	4/30/00	A		CDS	12/24/99				Amazon	3/3/00	9/2/00	
	AEK	11/1/99	6/30/00			E3D	5/20/99	5/00	A		LS	12/17/99	6/1/00	
	Wolves	3/1/00	7/7/01		Taejon Earth Taejon MST Taichung NMNS Taipei AM	Everest	3/15/98	12/31/00		Vienna	CDS	1/21/00		
Rotterdam	Fantasia	1/1/00	4/30/00	A		Galapago	11/3/99	12/31/00			Dolphins	4/00		
Sacramento	Fantasia	1/1/00	4/30/00	A		OG	9/16/99	8/31/00			Extreme	10/1/99	6/29/00	B
Saint Augustine	Fantasia	1/1/00	4/30/00	A		Sydney	8/19/99			Villahermosa Virginia Beach	SE	3/31/00	6/29/00	
Saint Louis Arch	GAW	3/3/97	5/28/00	A	Taejon Earth Taejon MST Taichung NMNS Taipei AM	Trex	12/3/98	11/14/00			Amazon	2/10/00	8/9/00	
	Wolves	5/29/99	5/28/00	A		Amazon	3/5/00	5/5/00	B		Dolphins	3/00	8/00	
	GP	9/13/99	6/5/00	B		DIA	1/26/97	9/1/00	S		EOTS	4/1/98	4/30/01	
	IOTS	1/7/00	5/4/00	A	Taipei MCRC	Dolphins	3/5/00	9/5/00	A	Wakayama Warner Robins	FMHG		6/15/00	S
Saint Paul	AJ	12/11/99	4/15/00	A		SupeSpee	9/1/97	6/30/02	S		Galapago	1/15/00		
San Antonio	Dolphins	3/00	8/00			TTL	10/15/97	4/30/00	S		Imagine	4/1/98	4/30/01	
	IOTS	1/21/00	5/21/00			Alaska	9/1/99	8/30/00			ITD	6/15/96	4/30/01	
San Diego RHF	Dolphins	3/6/00		A	Taejon Earth Taejon MST Taichung NMNS Taipei AM	TBA	12/31/98	12/31/00		Wash NASM	LB	6/96	4/01	B
	MOE	10/1/99	8/31/00	S		MOE	7/1/99	6/30/00	A		Trex	1/8/99	4/30/01	
	SupeSpee	3/1/99	2/28/01	S		MOE	2/99	7/00		Wash NMNH	Africa	6/20/99	8/31/00	A
	Fantasia	1/1/00	4/30/00	A	Taipei MCRC	MOTM	1/00	12/00			Flyers	7/92		A
San Francisco	Fantasia	1/1/00	4/30/00	A		TF	7/15/99	7/14/00			TF	7/92		A
San Jose	Everest	11/5/99	5/11/00		Tampa MOSI	Trex	11/1/99	12/31/00			CV	8/8/96		A
Sandy	GC	3/31/00	6/30/00			Wildfire	7/1/99	6/30/00		Winnipeg	TF	7/1/76		A
	MOE	11/24/99	6/30/00			Africa	12/19/97	9/30/00	S		Wolves	9/4/99	6/15/00	E
	MOTM	3/1/00	4/30/00			Alaska	3/17/99	9/30/00	B		AEK	5/12/99	12/31/00	A
	AlienAdv	3/00	9/00	A		Alaska	12/99	5/25/00	A	Woodridge Cmk Yellowstone	Galapago	10/27/99		
Santa Clara	Fantasia	1/1/00	4/30/00	A	Tampico Ram	Dolphins	3/17/00	9/30/00	A		Dolphins	3/00	10/00	
Sapporo UCI	Closed	6/30/99				SE	12/1/98	9/30/00	S		Fantasia	1/1/00	4/30/00	A
Scottsdale	EMSH			A		MOE	12/31/99	12/31/00			E3D	3/1/00	7/1/00	A
Seattle Omni	MOE	3/00	9/00		Tempe Tijuana	SFTGS	9/99	10/00		Yokohama Yunelin Hsien 1	Extreme	11/1/99	11/30/00	B
	OG	12/99	6/30/00			SupeSpee	7/23/99	7/22/00			Yell	6/94		A
	Dolphins	3/00	9/00			Whales	12/31/99	12/31/00			E3D	3/1/00	3/1/01	A
	IOTS	10/30/99	4/30/00			Fantasia	1/1/00	4/30/00	A	Zion	Africa	2/00	1/01	
Seattle PSC 1	Wolves	1/1/00	3/1/01	B	Tokorozawa Tokyo IMAX Tokyo TSC Toronto FP Toronto OP	Fantasia	1/1/00	4/30/00	A		TR	1/1/00	12/31/00	
	Fantasia	1/1/00	4/30/00	A		Trex	4/1/00	6/30/00			MOE	11/1/99	4/30/00	B
	Amazon	1/23/00	8/1/00			Fantasia	1/1/00	5/7/00	A		ZC	4/1/00	10/31/00	A
	Closed	1/99	7/00		Tampico Ram	ChanJian	12/4/99	5/28/00		Zion				
Seville	GC	1/1/00	1/1/01			Fantasia	1/1/00	4/30/00	A					
Shenyang	Discov	4/10/98	3/31/01	A		Africa	10/99	9/00						
Shima	VLBP	1/96	12/00			Amazon	5/1/99	4/30/00						
	Dolphins	3/00	8/00		Tempe Tijuana	BP	9/25/97	5/20/00		Zion				
	E3D	6/99	5/00			Dolphins	3/00	8/00						
	Dolphins	3/10/00	9/00			Everest	1/1/00	12/31/00						
Shreveport	Fantasia	1/1/00	4/30/00	A	Tokorozawa Tokyo IMAX Tokyo TSC Toronto FP Toronto OP	FEOC	1/00	6/00	S					
Singapore DC	ATSOT	9/19/97		B		GP	4/00	9/00						
Singapore SC	HD	5/15/98		A		IOTS	4/00	9/00						

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AA	American Adventure, An	1981	1570	unk	SE	Special Effects	1996 1570 IMAX
AEK	Africa's Elephant Kingdom	1998	1570	IMAX	Seasons	Seasons	1987 1570 SMM
Africa	Africa: the Serengeti	1994	1570	HMNS	SFTGS	Search for the Great Sharks	1992 1570 SMM
AJ	Amazing Journeys	1999	1570	HMNS	SM	Shirakami Mountains, The	1998 1570 CJI
Alaska	Alaska: Spirit of the Wild	1997	1570	HMNS	SOA	Spirit of American	1999 870 unk
AlienAdv	Alien Adventure	1999	1570	nWP	SOLOE	Secret of Life on Earth	1996 1570 IMAX
Amazon	Amazon	1997	1570	MFF	Speed	Speed	1984 1570 MFF
ATSOT	Across the Sea of Time	1995	1570	SPC	SupeSpee	Super Speedway	1997 1570 SLC
BP	Blue Planet	1990	1570	IMAX	Sydney	Sydney: Story of a City	1999 1570 TBS
CDS	Cirque du Soleil: Journey of Man	1999	1570	SPC	T40	Titanica (short)	1992 1570 IMAX
ChanJian	Chang Jiang: The Great River of China	1999	1570	DTI	T90	Titanica (long)	1992 1570 IMAX
CV	Cosmic Voyage	1996	1570	IMAX	TBAA	To Be An Astronaut	1992 870 DCI
DIA	Dream is Alive, The	1985	1570	IMAX	TF	To Fly!	1976 1570 MFF
DIS	Destiny in Space	1993	1570	IMAX	TR	Thrill Ride	1997 1570 SPC
Discov	Discoverers, The	1993	1570	MFF	Trex	T-Rex: Back to the Cretaceous	1998 1570 IMAX
Dolphins	Dolphins	2000	1570	MFF	TRF	Tropical Rain Forest	1992 1570 SMM
E3D	Encounter in the Third Dimension	1999	1570	nWP	TTL	To The Limit	1989 1570 MFF
EMSH	Eruption of Mount St. Helens	1980	1570	GFC	UGs	Ultimate G's: Zac's Flying Dream	2000 1570 nWP
EOTS	Echoes of the Sun	1990	3D	IMAX	Urushi	Urushi	1996 1570 GOTO
Everest	Everest	1998	1570	MFF	VLBP	Viva La Blanca Paloma	1994 1570 DTI
Extreme	Extreme	1999	1570	EP	WABOS	We Are Born of Stars	1985 1570 IMAX
Fantasia	Fantasia 2000	2000	1570	BVP	WAMnv	Water and Man (new ver.)	2000 1570 XL
FEOC	First Emperor of China	1989	1570	MILF	Whales	Whales	1997 1570 DCI
FITS	Flowers in the Sky	1990	MC	IMAX	Wildfire	Wildfire: Feel the Heat	1999 1570 PCI
Flyers	Flyers	1982	1570	MFF	WOC	Wings of Courage	1994 1570 SPC
FMHG	Four Million Houseguests (aka HD)	1997	1570	IMAX	Wolves	Wolves	1999 1570 PCI
Galapago	Galapagos	1999	1570	IMAX	Yell	Yellowstone	1994 1570 DCI
GAW	Great American West	1996	1570	JQH	ZC	Zion Canyon	1994 1570 WCPI
GBR	Great Barrier Reef, The	1981	1570	SMM			
GC	Grand Canyon: The Hidden Secrets	1985	1570	DCI			
GF	Gold Fever	1999	1570	SKF			
GP	Greatest Places	1998	1570	SMM			
HC	Hail Columbia!	1982	1570	IMAX			
HD	Hidden Dimension (aka FMHG)	1997	1570	IMAX			
Imagine	Imagine	1994	1570	IMAX			
IOTS	Island of the Sharks	1999	1570	IMAX			
ITD	Into the Deep	1994	1570	IMAX			
L5	L5: First City in Space	1996	1570	IMAX			
LB	Last Buffalo	1990	1570	IMAX			
LS	Living Sea, The	1994	1570	MFF			
MOE	Mysteries of Egypt	1998	1570	DCI			
MOF	Magic of Flight	1997	1570	MFF			
MOTM	Mystery of the Maya	1995	1570	MILF			
MTA	Mark Twain's America	1998	1570	SPC			
MTM	Mission to Mir	1997	1570	IMAX			
Niagara	Niagara	1987	1570	DCI			
OG	Olympic Glory	1999	1570	MEGA			
OMATS	Old Man and the Sea, The	1999	1570	OEI			
Ozarks	Ozarks: Legacy and Legend	1993	1570	IMAX			
PDF	Patrouille de France, La	1999	1570	DCI			
PO	Polynesian Odyssey	1991	1570	PCC			
ROF	Ring of Fire	1991	1570	SMM			
RSATM	Rolling Stones At the Max	1991	1570	IMAX			
S&R	Siegfried and Roy: The Magic Box	1999	1570	IMAX			

### April 2000 Bookings Count

# Film	# Film	# Film	# Film	# Film
74 Fantasia	7 GC	3 GF	1 ChanJian	1 Sydney
45 Dolphins	7 ITD	3 Imagine	1 Discov	1 T90
39 MOE	7 LS	3 MOF	1 EMSH	1 TRF
23 Trex	7 S&R	3 TBAA	1 EOTS	1 TTL
17 AEK	6 CDS	2 AA	1 FEOC	1 Urushi
15 Extreme	6 DIA	2 HC	1 FITS	1 VLBP
15 Wolves	6 DIS	2 MOTM	1 Flyers	1 WOC
14 Amazon	6 L5	2 MTA	1 FMHG	
14 BP	6 SE	2 OMATS	1 GAW	
14 Everest	5 AlienAdv	2 ROF	1 GBR	
12 Africa	5 LB	2 RSATM	1 HD	
11 Alaska	5 Supe	2 SFTGS	1 Niagara	
11 E3D	Spee	2 SOLOE	1 Ozarks	
11 Galapago	4 AJ	2 T40	1 PDF	
11 IOTS	4 GP	2 UGs	1 PO	
11 Whales	4 TF	2 WABOS	1 Seasons	
9 MTM	4 TR	2 WAMnv	1 SM	
9 OG	4 Wildfire	2 Yell	1 SOA	
7 CV	3 ATSOT	2 ZC	1 Speed	

# Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 USA Tel: 310-247-3000 <a href="http://www.oscars.org/">http://www.oscars.org/</a>	Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 <a href="http://www.cinemark.com/">http://www.cinemark.com/</a>	Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603	4-16 Yazaki-cho, Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571 Graphic Films Corporation <b>GFC</b> 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103	45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434	Motion Picture Association 15503 Ventura Blvd. Encino, CA 91436 USA Tel: 818-995-6600 <a href="http://www.mpa.org">http://www.mpa.org</a>
Aquarium of the Americas 1 Canal Street New Orleans, LA 70130 USA Tel: 504-565-3020 Fax: 504-565-3010 <a href="http://www.auduboninstitute.org/">http://www.auduboninstitute.org/</a>	Cinesel Japan, Inc. <b>CJI</b> 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209	Duro-Test Corporation 200 Broadacres Drive Bloomfield, NJ 07003 USA Tel: 973-808-1800 Fax: 973-808-2666 <a href="http://www.durotest.com">http://www.durotest.com</a>	Gravity Pictures, Ltd. 12, Windsor Court, Moscow Road London, W2 4SN ENGLAND, UK Tel: +44-171-243-0100 Fax: +44-171-243-0020	International Theatre Equipment Association 244 West 49th St., Ste. 200 New York, NY 10019 USA Tel: 212-246-6460 Fax: 212-265-6428 <a href="http://www.itea.com/">http://www.itea.com/</a>	MR-Film Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715
Arizona Mills IMAX Theater 5000 Arizona Mills Circle, Suite 667 Tempe, AZ 85282 USA Tel: 480-897-7744 Fax: 602-730-1411 <a href="http://www.imax.com/tempe/">http://www.imax.com/tempe/</a>	Computer Film Company Ltd. 19-23 Wells Street London, W1P 3FP ENGLAND, UK Tel: +44-171-344-8000 Fax: +44-171-344-8001	Dynamic Digital Depth USA, Inc. 2120 Colorado Ave, Ste 100 Santa Monica, CA 90404-3504 USA Tel: 310-566-3340 Fax: 310-566-3380 <a href="http://www.ddd3d.com/http://www.ddd3d.com/">http://www.ddd3d.com/http://www.ddd3d.com/</a>	Groupe 47 <b>G47</b> 42 ave de Bourbon, St. Gilles les Bains Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99	Iwerks Entertainment <b>IWRK</b> 4540 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 <a href="http://www.iwerks.com/">http://www.iwerks.com/</a>	Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465
Arizona Science Center 600 E. Washington Street Phoenix, AZ 85004 USA Tel: 602-716-2000 Fax: 602-716-2099 <a href="http://www.azscience.org/">http://www.azscience.org/</a>	Consolidated Film Industries 959 North Seward Street Hollywood, CA 90038 USA Tel: 323-960-7200 Fax: 323-962-8746 <a href="http://www.cf-hollywood.com">http://www.cf-hollywood.com</a>	Eastman Kodak Company 6700 Santa Monica Boulevard Hollywood, CA 90038-1203 USA Tel: 213-464-6131 Fax: 213-464-5886	Gulliver 5 Place du General Leclerc Levallois Perret, 92300 FRANCE Tel: +33-1 40 89 03 04 Fax: +33-1 47 58 89 08 <a href="http://www.users.imagine.fr/~seventy/">http://www.users.imagine.fr/~seventy/</a>	JQH Film Entertainment, Inc. <b>JQH</b> 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450	Museum of Discovery and Science 401 Southwest 2nd Street Fort Lauderdale, FL 33312-1707 USA Tel: 954-467-6637 Fax: 954-467-0046 <a href="http://www.mods.org">http://www.mods.org</a>
BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-181-752-4406 Fax: +44-181-752-6555	COSI Columbus 280 East Broad Street Columbus, OH 43215-3704 USA Tel: 614-228-2674 Fax: 614-228-6363 <a href="http://cosi.org/">http://cosi.org/</a>	Entertainment Team The Penthouse, 7 Leicester Place London, WC2 7BP ENGLAND, UK Tel: +44-171-534-5593 Fax: +44-171-437-2582	H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMANY Tel: +49-89 4525 4741 Fax: +49-89 4525 4747 <a href="http://www.h5b5.com">http://www.h5b5.com</a>	Large Format Cinema Association 8436 Colonial Drive Stockton, CA 95209-2319 USA Tel: 209-477-2726 Fax: 209-951-8113 <a href="http://lfa.org">http://lfa.org</a>	Museum of Science and Industry <b>MSI</b> 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 <a href="http://www.msichicago.org/">http://www.msichicago.org/</a>
Blackstone Films, Inc. <b>BFI</b> 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951	Demax GmbH Rosenheimerstrasse 145f Munich, Bavaria D-81671 GERMANY Tel: +49-89-4525 4565 Fax: +49-89-4525 4566 <a href="http://www.h5b5.de/deMAX">http://www.h5b5.de/deMAX</a>	Esquire IMAX Theater 1211 K Street Sacramento, CA 95814 USA Tel: 916-446-2333 Fax: 916-446-2377 <a href="http://www.imax.com/sacramento">http://www.imax.com/sacramento</a>	Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61-2-6680-8877 Fax: +61-2-6680-8250 <a href="http://www.helio.com.au/index.html">http://www.helio.com.au/index.html</a>	Laserium/Laser Images, Inc. 6911 Hayvenhurst Avenue Van Nuys, CA 91406 USA Tel: 818-997-6611 Fax: 818-787-7952 <a href="http://www.laserium.com">http://www.laserium.com</a>	National Association of Broadcasters 1771 N Street, NW Washington, DC 20036 USA Tel: 202-429-5300 Fax: 202-775-3520 <a href="http://www.nab.org/">http://www.nab.org/</a>
Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912	Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-9873	Euromax c/o NMPFT Bradford, West Yorkshire BD1 1NQ ENGLAND, UK Tel: +44-1-274-770-199 Fax: +44-1-274-770-199 <a href="http://www.euromax.org">http://www.euromax.org</a>	Henry Ford Museum 20900 Oakwood Boulevard PO Box 1970 Dearborn, MI 48121-1970 USA Tel: 313-982-6100 Fax: 313-982-6231 <a href="http://www.hfmgv.org/">http://www.hfmgv.org/</a>	Lomond Shores Old Luss Road Balloch Loch Lomond, G83 8QW SCOTLAND, UK Tel: +44-1389 721500 Fax: +44-1389 720603 <a href="http://www.lomond.com/">http://www.lomond.com/</a>	National Association of Theatre Owners 4605 Lankershim Blvd, Suite 340 North Hollywood, CA 91602 USA Tel: 818-506-1778
Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-6839 USA Tel: 818-567 5007	Destination Cinema, Inc. <b>DCI</b> 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 <a href="http://www.destinationcinema.com">http://www.destinationcinema.com</a>	Extreme Productions <b>EP</b> 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6029 Fax: 403-263-6130	Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4725 Fax: 713-523-4125 <a href="http://www.hmns.org/">http://www.hmns.org/</a>	Lynbrook Productions 17 Fettes Row Edinburgh, EH3 6RH SCOTLAND, UK Tel: +44-131-652-3834	National Museum of Natural History 10th St. and Constitution Ave., NW Washington, DC 20560 USA
Burford Holding, plc 20 Thayer St. London, W1M 6DD ENGLAND, UK Tel: +44-171-224-2240 Fax: +44-171-224-1710	Deutsches Museum Museumsinsel 1 Munich, D-80059 GERMANY Tel: +49-89-21125-105 Fax: +49-89-21125-120 <a href="http://www.fdi.de/">http://www.fdi.de/</a>	Feinstein IMAX Theatre 9 Providence Place Providence, RI 02903 USA Tel: 401-453-4446 <a href="http://www.imax.com/providence/">http://www.imax.com/providence/</a>	Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009	MacGillivray Freeman Films, Inc. <b>MFF</b> P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 <a href="http://www.macfreefilms.com/home.html">http://www.macfreefilms.com/home.html</a>	New England Aquarium Central Wharf Boston, MA 02110-3399 USA <a href="http://www.neaq.org/">http://www.neaq.org/</a>
Carlton Communications. Plc 25 Knightsbridge London, SW1X 7RZ ENGLAND, UK Tel: +44 171 663 6363 Fax: +44 171 663 6300 <a href="http://www.carltonplc.co.uk/home.html">http://www.carltonplc.co.uk/home.html</a>	Digital Projection International, PLC Greenside Way, Middleton Manchester, M24 1XX ENGLAND, UK Tel: +44 -161 681 6500 Fax: +44-161 684 7674 <a href="http://www.digitalprojection.com/">http://www.digitalprojection.com/</a>	First E Productions <b>FEP</b> Hagulta Vagen 32 Varmdo, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100	Imagica Corporation 2-14-1, Higashi Gotanda Shinagawa-ku Tokyo, 141 JAPAN Tel: +81-3-3280-1280 Fax: +81-3-3280-1364	Maryland Science Center 601 Light Street Baltimore, MD 21230-3812 USA Tel: 410-685-2370 Fax: 410-545-5974 <a href="http://www.mdscl.org/index.html">http://www.mdscl.org/index.html</a>	Nova Large Format Films 3000 Olympic Blvd. Santa Monica, CA 90404 USA Tel: 310-264-4268 Fax: 310-264-4271 <a href="http://www.nwave.com">http://www.nwave.com</a>
Chabot Space and Science Center 10902 Skyline Boulevard Oakland, CA 94619-2446 USA Tel: 510-530-3480 Fax: 510-530-3499 <a href="http://www.cosc.org">http://www.cosc.org</a>	Digital Projection, Inc. 55 Chastain Rd, Suite 115 Kennesaw, GA 30144 USA Tel: 770-420-1350 <a href="http://www.digitalprojection.com">http://www.digitalprojection.com</a>	Futuroscope RN 10, BP 2000 Jaunay-Clan, 86130 FRANCE Tel: +33-5-49 49 30 00 Fax: +33-5-49 49 30 30 <a href="http://www.futuroscope.fr/">http://www.futuroscope.fr/</a>	Imagica USA, Inc. 5320 McConnell Avenue Los Angeles, CA 90066-7026 USA Tel: 310-305-8081 Fax: 310-305-7563	MegaSystems, Inc. <b>MEGA</b> 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 <a href="http://www.megasystem.com/">http://www.megasystem.com/</a>	nWave Pictures 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556
Chorion 1 Piccadilly Circus London, W1V 7DD ENGLAND, UK Tel: +44-1-71-434-0030 Fax: +44-1-71-434-1413	Discovery Communications, Inc. 7700 Wisconsin Ave. Bethesda, MD 20814-1999 USA Tel: 301-771-4757 Fax: 301-771-4065	Giant Screen Sports <b>GSS</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145	Imagine If 429 Swan Street Richmond, VIC 3121 AUSTRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300	Moody Gardens One Hope Boulevard Galveston, TX 77554 USA Tel: 409-744-4673 <a href="http://www.moodygardens.com/core/index.html">http://www.moodygardens.com/core/index.html</a>	Ogden Entertainment, Inc. <b>OEI</b> 2 Pennsylvania Plaza, 25th floor New York, NY 10121 USA Tel: 212-868-6000 Fax: 212-868-5714
Christie Digital Systems 809 Wellington St. N. Kitchener, ON N2G 4J6 CANADA Tel: 519-744-7111 Fax: 519-749-3139	DKP70 MM Inc. 3003 Exposition Blvd Santa Monica, CA 90404 USA Tel: 310-255-5500 Fax: 310-204-3765	Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 <a href="http://www.giantscreentheater.com">http://www.giantscreentheater.com</a>	Imax Ltd. <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 <a href="http://www.imax.com/">http://www.imax.com/</a>	Motion International Large-Format <b>MILF</b> 465 McGill, 9th floor Montreal, QC H2Y 4A6 CANADA Tel: 514-844-1761 Fax: 514-985-4459	ORC Lighting Products 1300 Optical Drive Azusa, CA 91702 USA Tel: 818-969-3344 Fax: 818-969-2260
Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 <a href="http://www.christieinc.com">http://www.christieinc.com</a>	Dome IMAX Theatre at La Defense La Defense 7-1, Place du Dome Paris LA Defense, 92905 FRANCE Tel: +33-1-4692-4656 Fax: +33-1-4692-4661 <a href="http://www.smartweb.fr/defense/">http://www.smartweb.fr/defense/</a>	Goto Optical Manufacturing Co. <b>GOTO</b>	Imax Space Ltd.		



## Directory, cont'd

Orlando Science Center  
777 East Princeton Street  
Orlando, FL 32803-1250 USA  
Tel: 407-514-2000  
Fax: 407-514-2244  
<http://www.osc.org/>

Osram Sylvania  
100 Endicott Street  
Danvers, MA 01923 USA  
Tel: 978-777-1900  
Fax: 978-750-2152  
<http://www.sylvania.com>

Primesco Communications, Inc. **PCI**  
1200 McGill College, Suite 2210  
Montreal, QC H3B 4G7 CANADA  
Tel: 514-874-9551  
Fax: 514-874-9068  
<http://www.primesco.com>

Principal Media Group  
Picture House  
65 Hopton Street, Bankside  
London, SE1 9LR ENGLAND, UK  
Tel: +44-171-928-9882  
Fax: +44-171-928-9886  
<http://www.principalmedia.com/>

Productions Pascal Blais, Inc.  
1155 rue Wellington  
Montreal, QC H3C 1V9 CANADA  
Tel: 514-989-9772  
Fax: 514-989-7018

Reuben H. Fleet Science Center  
P.O. Box 33303  
San Diego, CA 92163 USA  
Tel: 619-238-1233  
Fax: 619-685-5771  
<http://www.rhlfleet.org/>

Rheged, Upland Kingdom Discovery  
Ctr  
Redhills  
Penrith, Cumbria CA11 0DQ ENG-  
LAND, UK  
Tel: +44-1768-868000  
Fax: +44-1768868002  
<http://www.rheged.com>

Rigaud Production  
19 rue de L'Eglise  
Puteaux, 92800 FRANCE  
Tel: +33-1 40 99 12 18  
Fax: +33-1 40 99 13 11

RPG Productions, Inc.  
400 South Victory Boulevard, Ste 201  
Burbank, CA 91502 USA  
Tel: 818-848-0240  
Fax: 818-848-2846

Science City at Union Station  
30 West Pershing Road  
Kansas City, MO 64108 USA  
Tel: 816-460-2222  
Fax: 816-460-2220

<http://www.sciencacity.com>

Science Museum of Minnesota **SMM**  
120 W. Kellogg Blvd.  
Saint Paul, MN 55102 USA  
Tel: 651-221-4504  
Fax: 651-221-9433  
<http://www.smm.org/>

Science North  
100 Ramsey Lake Road  
Sudbury, ON P3E 5S9 CANADA  
Tel: 705-522-3701  
Fax: 705-522-4954  
<http://www.sciencenorth.on.ca/>

Science World British Columbia  
1455 Quebec Street  
Vancouver, BC V6A 3Z7 CANADA  
Tel: 604-443-7440  
Fax: 604-682-2923  
<http://www.scienceworld.bc.ca>

Sirius Films  
Gammel Kongevej 10  
Copenhagen, DK-1610 DENMARK  
Tel: +45-3311-7060  
Fax: +45-3314-2888  
<http://www.siriusfilm.dk/>

SK Films, Inc. **SKF**  
264-B Adelaide Street East  
Toronto, ON M5A 1N1 CANADA  
Tel: 416-363-1411  
Fax: 416-363-1428

Sky East, Inc. **SEI**  
Mita Higashimori Bldg. Suite 401  
2-13-9 Mita, Minato-ku  
Tokyo, 108-0073 JAPAN  
Tel: +81-3 3798-1118  
Fax: +81-3 3798-1125

Sky High Entertainment, Inc.  
840 Begin Street  
Quebec, QC G1S 4R1 CANADA  
Tel: 418-682-1443  
Fax: 418-682-1655  
<http://www.ultimatelogs.com>

Sony Pictures Classics, Large Format  
**SPC**  
550 Madison Avenue, 8th Floor  
New York, NY 10022 USA  
Tel: 212-833-8391  
Fax: 212-833-8570

Stephen Low Company **SLC**  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANADA  
Tel: 514-633-6036  
Fax: 514-633-6035

Summerhays Films, Inc.  
13234 Polvera Avenue  
San Diego, CA 92128 USA  
Tel: 858-674-6000  
Fax: 858-674-6006

Swedish Museum of Natural History  
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P.O. Box 50007  
Stockholm, SE-10405 SWEDEN  
Tel: +46-8-5195-5101  
Fax: +46-8-5195-5100  
<http://www.nrm.se/cosmonova/>

TAARNA Studios  
305 de la Commune Ouest, Suite 100  
Montreal, QC H2Y 2E1 CANADA  
Tel: 514-844-8448  
Fax: 514-811-8844

Technicolor, Inc.  
3301 East Mission Oaks Blvd  
Camarillo, CA 93012 USA  
Tel: 800-656-8667  
<http://www.technicolor.com>

Tennessee Aquarium  
201 Chestnut Street  
PO Box 11048  
Chattanooga, TN 37401-2048 USA  
Tel: 423-266-4629  
Fax: 423-267-3561  
<http://www.tennis.org>

Texas Instruments  
761 Nicklaus Drive  
Plano, TX 75025-6123 USA  
Tel: 972-575-2000

Total Big Screen Distribution Pty Ltd.  
**TBS**  
119 Evans Street, Rozelle  
Sydney, NSW 2039 AUSTRALIA  
Tel: +61-2-9555-9466  
Fax: +61-2-9555-7979

Ushio America, Inc.  
10550 Camden Drive  
Cypress, CA 90630-4600 USA  
Tel: 714-236-8600  
Fax: 714-229-3180  
<http://www.ushio.com>

Valentine Associates, Inc.  
5442 Hyde Park Boulevard  
Chicago, IL 60615 USA  
Tel: 773-324-3180  
Fax: 773-324-0579

Virginia Air and Space Center  
600 Settlers Landing Road  
Hampton, VA 23669 USA  
Tel: 757-727-0900  
Fax: 757-727-0898

Virginia Marine Science Museum  
717 General Booth Boulevard  
Virginia Beach, VA 23451 USA  
Tel: 757-437-4949  
Fax: 757-437-4976  
<http://helios.whro.org/vmsm/>

Walt Disney Company

500 S. Buena Vista St.  
Burbank, CA 91521 USA  
Tel: 818-560-2039

Warner Village Cinemas  
Warner House  
98 Theobalds Road  
London, WC1X 8WB ENGLAND, UK  
Tel: +44-171-465-4035

Westmorland Film Ltd.  
Westmorland Place  
Orlton, Penrith CA10 3SB ENGLAND,  
UK  
Tel: +44-1539-624511  
Fax: +44-1539-624928

White Mountain Films  
165 East 80th Street  
New York, NY 10021 USA  
Tel: 212-249-6508  
Fax: 212-794-2993

White Oak Associates, Inc.  
P.O. Box 1164  
Marblehead, MA 01945 USA  
Tel: 781-639-0722  
Fax: 781-639-2491

Willy Bogner Filmproduktion GmbH  
Sankt-Veit-Strasse 4  
Munich, Bavaria D-81672 GERMANY  
Tel: +49-89-43606-464  
Fax: +49-89-43606-487  
<http://www.bogner.com>

Wire Frame Films Ltd.  
P.O. Box 1164  
110 Spadina Ave, Suite 801  
Toronto, ON M5V 2K4 CANADA  
Tel: 416-364-8211  
Fax: 416-364-5512

World Cinemax Productions, Inc.  
**WCPI**  
130 North Butte Street, Suite A  
Willows, CA 95988 USA  
Tel: 530-934-8827  
Fax: 530-934-3061

Xaos, Inc.  
444 De Haro Street, Ste 211  
San Francisco, CA 94107 USA  
Tel: 415-558-9267  
Fax: 415-558-9160

XLargo **XL**  
108 bis rue Championnet  
Paris, 75018 FRANCE  
Tel: +33-1-42 59 56 26  
Fax: +33-1 42 59 56 28

## Classifieds

### POSITIONS SOUGHT

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Sales/marketing team  
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creative, and ambitious,  
seeks an impact position.

Currently employed in  
Western Canada with an  
IMAX affiliate theater.  
Uphold highly effective  
communication and organi-  
zational skills in conjunc-  
tion with employer's di-  
verse educational and  
entertainment mandate.  
Also an active community-  
minded person with pro-  
gressive skills and employ-  
ment background.

More than willing to  
relocate to the USA or  
other international loca-  
tions with relatively short  
notice. Aspire to make a  
significant contribution to  
the Large Format motion  
picture sector.

To obtain a copy of my  
resume and references,  
please contact Jeff Tulloch,  
306-791-7949, or e-mail  
[jefftulloch@hotmail.com](mailto:jefftulloch@hotmail.com) at  
your earliest convenience.

### POSITION OPENINGS

#### Multiple Positions

##### Giant Screen Sports,

a Chicago-based film  
production and distribu-  
tion company, is seeking  
experienced candidates  
for various production,  
distribution, and market-  
ing positions. The compa-  
ny currently has two  
films slated for release  
this year, *Michael Jordan  
to the Max* and *The  
World's Game*, as well as  
a few other film projects

in development. If inter-  
ested, please mail or fax a  
cover letter and resume  
to:

Giant Screen Sports  
500 Davis St., Ste 1005  
Evanston, IL 60201  
847-475-9140  
Fax: 847-475-9145

#### Multiple positions, multi- ple locations, U.S.

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Operations  
Regal Cinemas - IMAX  
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Dr.  
Knoxville, TN 37918  
423-922-1123, ext 4410  
Fax: 423-925-9636  
[Regalimax@regalcinemas.com](mailto:Regalimax@regalcinemas.com)

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# SHORTS

## Trocadero IMAX in London closes

The **Pepsi IMAX Theatre** at the Trocadero in London's Piccadilly Circus closed on March 30, one month before the scheduled end of its run of *Fantasia/2000*. As reported in this space last month, the whole Trocadero complex, including the theater, had been sold by **Chorion**, its operating company, back to the building's owner, **Burford Holdings**, in February.

The closing occurred just as this issue went to press, so we were unable to reach any of the parties for comment or additional details. However, we have heard rumors that a new operator may reopen the theater within months.

## Epic Journeys now Amazing

Six months after releasing *Epic Journeys: The Great Migrations*, the **Houston Museum of Natural Science** has changed the film's title to *Amazing Journeys*. The change was made on the basis of audience surveys in five cities. Early testing of the original title showed that "some people thought it was a film about immigration, others thought the film was just about birds, while others were just unsure they wanted to see a film by that name," according to **Charlotte Lazenberry**, director of film distribution for HMNS. The new title tested far more positively with audiences and was also well received by exhibitors.

Changes to film prints and marketing materials should be completed by the middle of April.

## Rheded opening delayed

The opening of the **Rheded Discovery Centre**, featuring exhibits on the history of Cumbria and the Northern Uplands region of England, has been delayed from spring to summer 2000. Also delayed are

the opening of the center's 250-seat **MegaSystems 8/70** theater and the premiere of *Rheded: The Lost Kingdom*, an LF film made for the venue.

**Westmorland Ltd.**, developers of the site blamed technical difficulties caused by the complex nature of the project. When complete, the center will be the largest grass-covered building in the world.

## Imax LA offices and DKP move

**Imax Ltd.** has consolidated its Los Angeles offices and the facilities of post-production subsidiary **DKP/70MM Inc.**



The new location of Imax's west coast offices and DKP/70MM in Santa Monica, CA.

in a renovated building in Santa Monica, CA. The move vacates the former offices on San Vicente Boulevard and DKP's spaces in Culver City.

In addition to office space for about 100 staffers, the 65,000-square-foot (6,000-square-meter) facility houses three 15/70 screening rooms, including a finished IMAX 3D® theater with a screen 50 feet (15 meters) wide, film vaults, 15/70 scanners and film recorders, and an Avid editing suite.

All telephone numbers from the previous offices are now obsolete. The new address and main phone and fax numbers are:

Imax Ltd.  
3003 Exposition Blvd.  
Santa Monica, CA 90404  
Tel: 310-255-5500

Fax: 310-255-5501

## Museum 3D theaters form group

Ten educational institutions with 3D theaters have formed the **3D Film Interest Group** (3D FIG) to promote the production of science-based 3D LF films. The organization, which is chaired by **Gordon Stalans** of the **Tennessee Aquarium**, will encourage filmmakers to produce films on topics suitable to the member theaters by providing advice, content experts, and consumer research data. They may also provide funding or pre-leases to film projects.

The founding members of 3D FIG are: **Aquarium of the Americas**, New Orleans, LA; **California Science Center**, Los Angeles, CA; **COSI**, Columbus, OH; **Henry Ford Museum and Greenfield Village**, Dearborn, MI; **Moody Gardens**, Galveston, TX; **National Museum of Natural History**, Washington, DC; **New England Aquarium**, Boston, MA; **Science City at Union Station**, Kansas City, MO; **Tennessee Aquarium**, Chattanooga, TN; **Virginia Marine Science Center**, Virginia Beach, VA.

According to **MaxImage!**'s records, there are 24 institutional 3D LF theaters in the world today, all but seven of them in North America. There are 50 commercial 3D theaters worldwide.

## Chabot gets \$1M by mistake

A clerical error in the office of the governor of California has benefited the **Chabot Space and Science Center** to the tune of US\$1 million. Last year, the state legislature approved the money for the facility, which is set to open with a **MegaSystems 8/70** theater and planetarium in June. A few days later, Governor Gray Davis used a line-item veto to cut the funds, saying they should have been allo-

(See **SHORTS** on page 11)